

FAMOUS MONSTERS

A WARREN MAGAZINE

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STAR WARS

SPECTACULAR

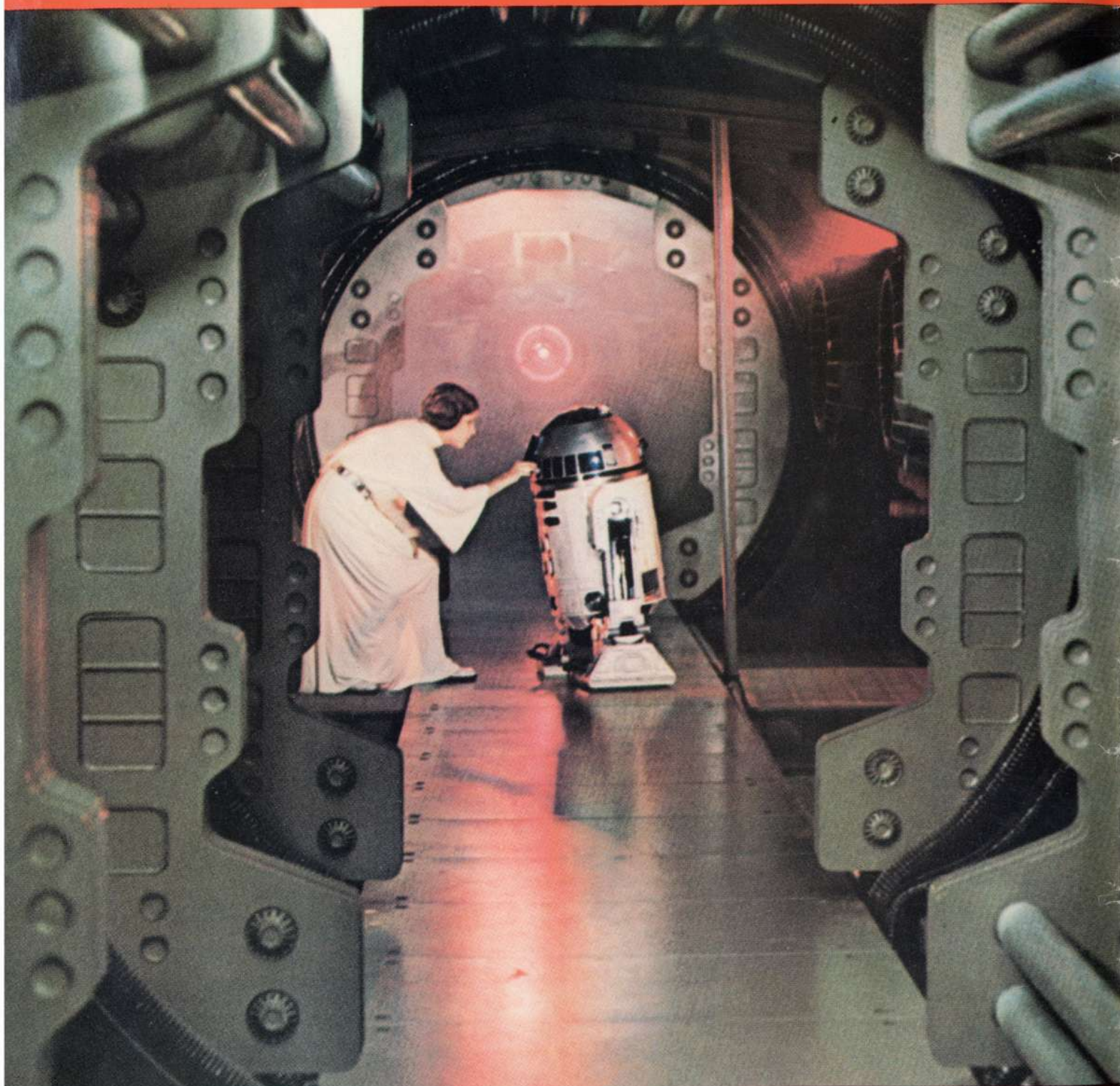


OVER
60
FANTASTIC
PHOTOS

**ALL ABOUT THE MOST FANTASTIC
ADVENTURE MOVIE EVER MADE!**

**HOW THEY DID THE
SPECIAL
EFFECTS**

STAR WARS QUEEN OF SPACE



Leia Loves Artoo—You Do Too. There have been a handful of monumental landmarks in the history of Earth: the Discovery of Fire, the Invention of the Wheel, Man on the Moon, the Birth of FAMOUS MONSTERS... and now—STAR WARS! Millions of Tusken, Droids, Stormtroopers, Jawas, and Terran-type STAR WARS freaks phoned our office crying, "May the FORCE be with you! And give you the strength to rush out a Special issue on this STARtling WARnderful film!" The result: an Instant Collectors' Item! Buy 10 copies and they'll send your kids to college in the 21st century. We guarantee they'll send YOU NOW!!!



Heroine & Hero of the Harrowing Space-Time Film Adventures Herein.

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Good Grief, He's Got a Galactic Gatling Gun! Run, Princess, Run!

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A TRIBUTE

Our hats, Hearts & Heads are off to GEORGE LUCAS, who has planted Planet Stories on the screen and given a Head of Steam to Space Opera that will have Sci-Fi Buffs & Ordinary Folks alike singing his praises for years to come. Bravo, George!

STAR
WARS

CAST OF CHARACTERS

Luke & the Eleven Other Cast Members

K NOWNS & UNKNOWNNS. Academy Award Winner Alec Guinness. St. Peter Himself: Kindly, Kingly, Courteous Peter Cushing, everybody's favorite in filmonsterdom.

The Unknown Quantities: Mark Hamill, genuine, bonafide, gungho FAMOUS MONSTERS fan turned pro!

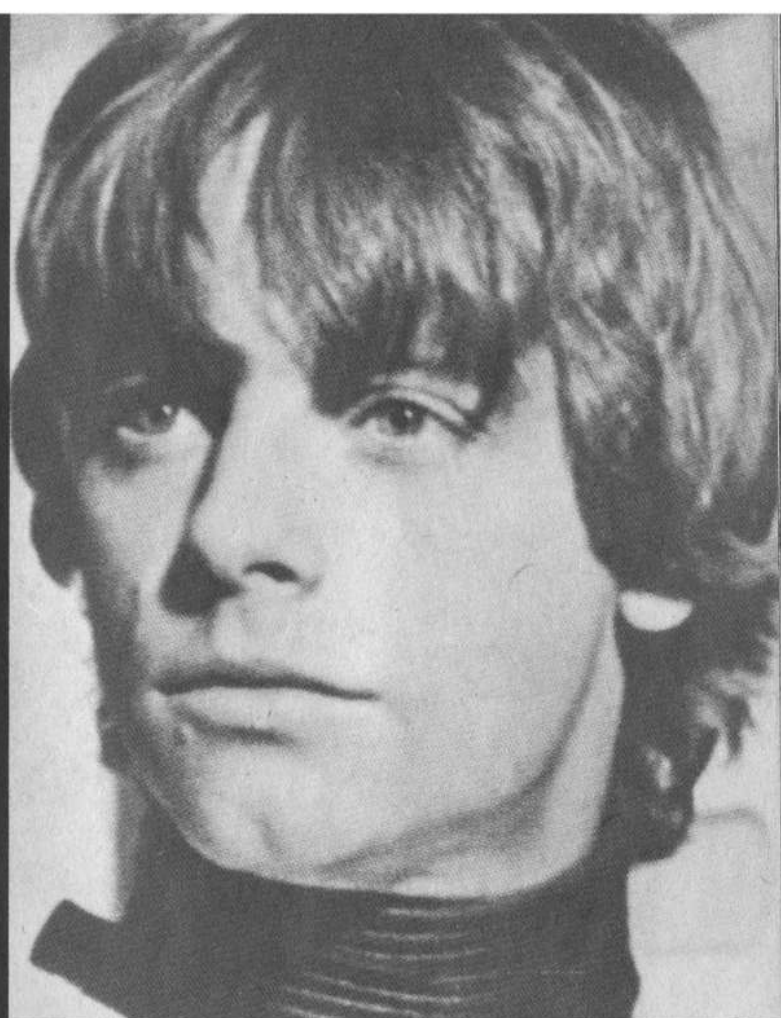
And Carrie Fisher, Queen for a Day and on her way!

The Complete Cast of the Most Important Characters of STAR WARS follows:

LUKE SKYWALKER

Mark Hamill

THE HERO is a 20-year-old native of the sand world Tatooine, a desert planet with double suns. Luke, bored by the routine work on his uncle's moisture farm, takes off for outer space to increase the pace of his living. In real life Luke is Mark Hamill, a sci-fi comicbook & space movie fantasy buff who graduated from high school in Japan where he had the thrill of auditioning for the voice of ASTROBOY. Tho he didn't get the job he did get to visit the Tsurubaya Special Effects Studios and see the feet of giant monsters like Godzilla & Ghidrah and miniature cities like Tokyo & Kyoto that they delight in destroying. Actually 5 years older than the character he portrays, Mark has appeared in over 140 TV shows! He acted in a segment of NIGHT GALLERY and in "Portrait of a Teenage Alcoholic" opposite Linda (EXORCIST) Blair. "As a kid," he says, "I always went to see horror & monster movies." One time he saw KING KONG on TV every afternoon for a week. During filming of Dino's Kong he fulfilled the ambition of meeting the Ackermmonster.

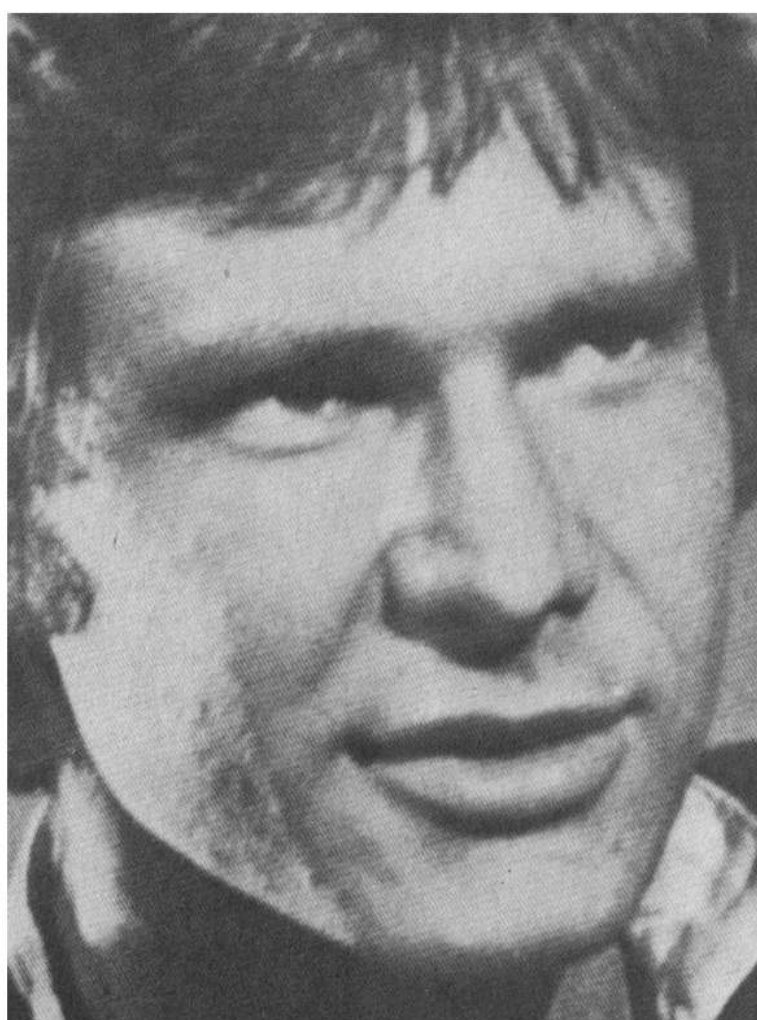


PRINCESS LEIA ORGANA

Carrie Fisher

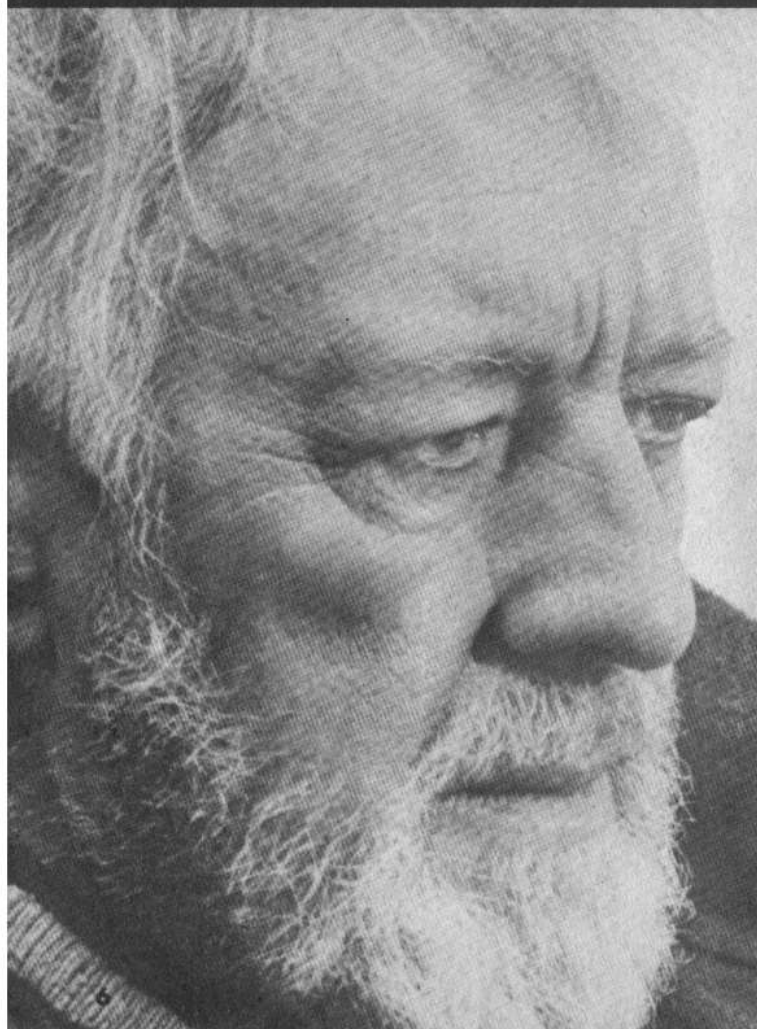
STRONG-WILLED for one so young, Princess Leia is a young Senator from Alderaan who has been taking advantage of her position in interstellar politics to secretly gather information which she hopes will help in overthrowing the yoke of the powerful, repressive Galactic Empire. In real life Carrie resembles a creation of reel life for she is none other than the daughter of singer Eddie Fisher & dancer-singer Debbie Reynolds! Stagestruck at 13, Carrie made her first appearance—to everyone's surprise—on stage with her famous mother during a summer tour. Already at that age she exhibited a strong, deep singing voice. She continued for the next 4 years making appearances with her mother and followed her to Broadway where she joined the chorus of the musical revival of IRENE starring Debbie. She made her movie debut in SHAMPLOO and was nominated "Newcomer of the Year" by PHOTOPLAY magazine. But instead of accepting further film roles, she went to London to study Speech & Drama for 18 months. Lucas personally picked her as Leia.





HAN SOLO **Harrison Ford**

HE CAPTAINS a Corellian pirate starship named the **MILLENNIUM FALCON**. A mercenary whose god is Money, he recklessly operates outside the laws that restrict the better behaved citizens of the Empire. His constant companion is Chewbacca the Wookiee, who frequently has to save him from crazy corners into which he has painted himself. In real life Harrison was born in Chicago in 1942 and began professional acting at the age of 21. In 1964 he appeared in a stage production of "John Brown's Body," as a consequence of which he was signed to a 7-year contract with Columbia Studios, where he made his motion picture bow in **DEAD HEAT ON A MERRY-GO-ROUND**. He was in the TV series **IRONSIDE** and, most recently, appeared in the **EXORCIST**-inspired TV pilot **THE POSSESSED**. He will soon be seen in a role in Francis Ford Coppola's **APOCALYPSE NOW**. Married, he has 2 sons, Willard & Benjamin—reminding one of a double horror bill of several seasons ago, **WILLARD** and its sequel **BEN**. But Dad's no rat!



BEN (OBI-WAN) **KENOBI** **Alec Guinness**

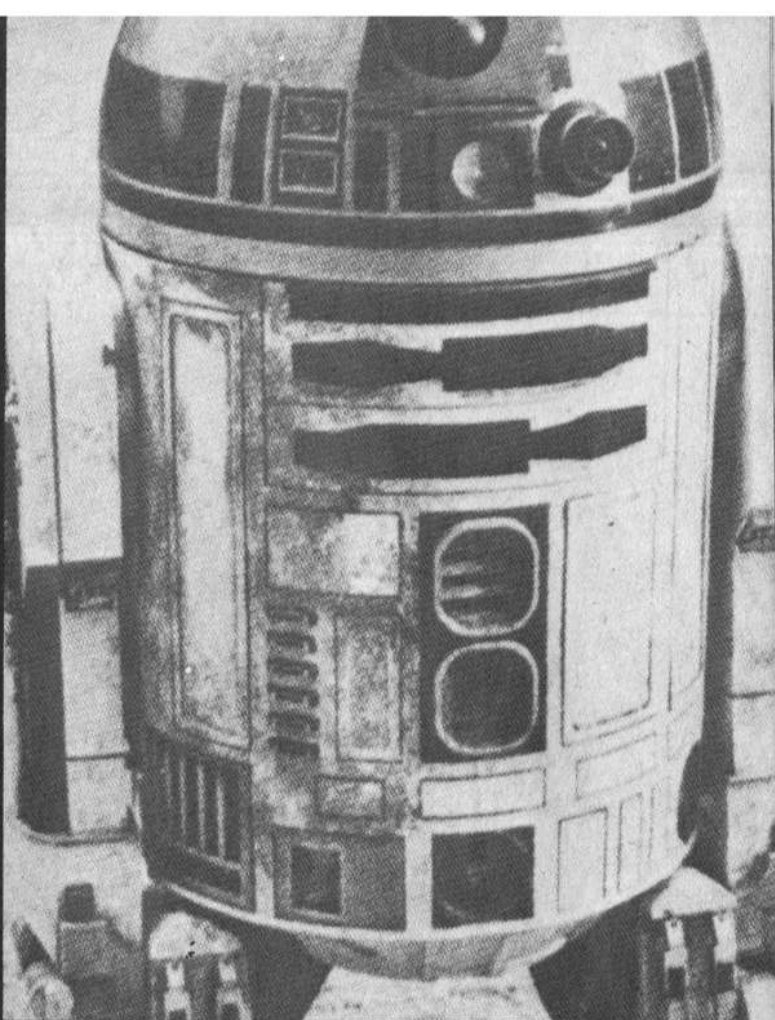
AN OUTLAW in the Tatooine mountains, Ben Kenobi in an earlier day was a name to conjure with in the Galaxy. But his day has passed—or has it? In his old age is he just a forgotten hasbeen, a desert rat living on memories of former glories or does he still have—The Power? The power of—the **FORCE**? Playing the last of the Jedi Knights, Alec Guinness portrays a kind of combination wizard Merlin & a Samurai warrior, leading a last-fling fight against the sinister minions of the Galactic Empire. In real life an Englishman in his 60s, Guinness first sprang to filmic fame with his inspired impersonation of numerous characters in **KIND HEARTS & CORONETS**. In **THE LAVENDER HILL MOB** he resembled a latterday Lon Chaney Sr. reprising his ghoulish role in the legendary lost **LONDON AFTER MIDNIGHT**. He was **THE MAN IN THE WHITE SUIT**, the scientifarce which was the final film appearance of mad Dr. Pretorius (Ernest Thesiger of **BRIDE OF FRANKENSTEIN** fame).

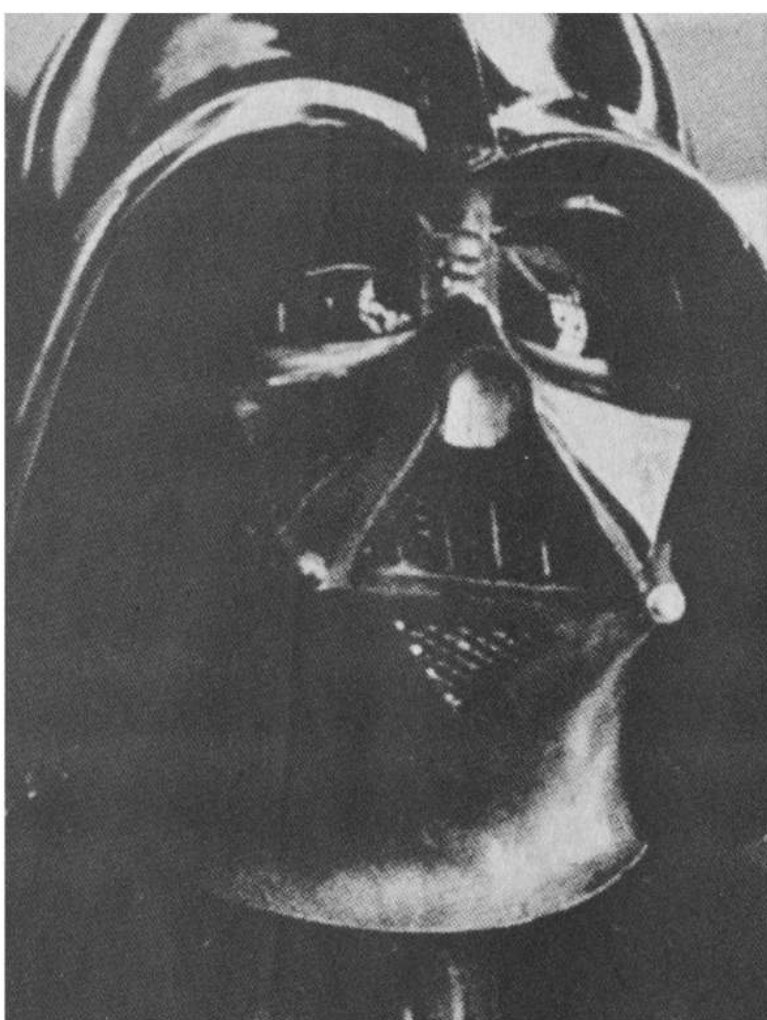
ARTOO-DETTO (R2-D2) Kenny Baker

A ROBOT is probably not a role that small person Kenny Baker (3'8") ever thought he'd play. Born in Birmingham, England, in 1934, he was perhaps grateful to be a small target 10 years later during World War 2 when Hitler's buzzbombs & V-2s were turning England into a Hell on Earth. At 16 he joined "Burton Lester's Midgets," a stage show touring the country. He performed in various capacities with the Lester group for 3 years, then joined up as a "shadow" ringmaster & clown with "Billy Smart's Circus." In "Snow White & the 7 Dwarfs on Ice" he played an ice-skating Dopey and in the show in 1960 met a dwarf named Jack Purvis. When the long run of "Snow White" inevitably came to an end, Kenny & Jack teamed up to form a double act called "The Mini-Tones," presenting music & comedy. The team successfully entertained all over Britain and thruout Europe & North Africa. Kenny made his movie debut as a clown in CIRCUS OF HORRORS with Anton Diffring. He's a clown of a different kind in STAR WARS.

TUSKEN RAIDERS Various Hands

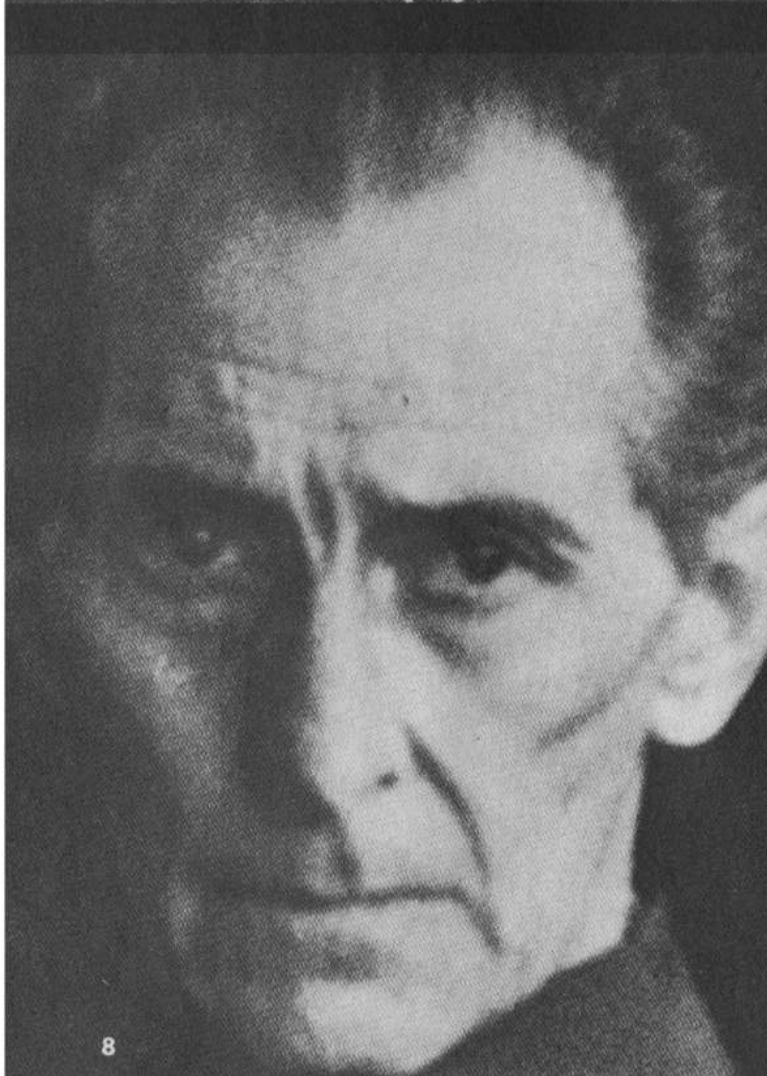
SANDPEOPLE—these are the nomads of Tatooine, the mean, ugly (but easily startled) creatures known as Tusken Raiders. They are big & they are strong and they somehow survive in some of the most desolate regions of the world of the twin suns. Little is seen of their bodies for they abundantly protect themselves from the blazing suns by encompassing themselves in a great deal of clothing. These vicious desert bandits have tamed huge woolly mammoth-like mammals called banthas, which they ride in single file in order to disguise their numbers. The banthas have looped horns & long tails. The Tusken Raiders strike terror into the hearts of local settlers when they attack them with their curved 2-edged battleaxes known as GADERFFII. The Tuskens also possess the technologically advanced, lethal laser rifles. They speak a strange honking language like geese whose throats are in need of some grease. They overpower Luke at one point and dismantle his aircar. At this point Obi-Wan Kenobi enters the scene.





LORD DARTH VADER David Prowse

EVIL INCARNATE—this is the villain as black as Doc Smith's Blackie DuQuesne, as Buck Rogers' nemesis, Killer Kane. Tall. Dark. (Ebon, in fact.) Hauntsome. A huge, awesome, overpowering, malevolent figure clad in black armor, his unseen features forever masked by a grotesque gargoyle-like breath screen. And black as the armor is, blacker yet are the intentions of the Dark Lord of the Sith wearing it. Audiences break into spontaneous hissing at his sight. And even tho some may remain silent, attempting to conceal their thoughts, it is to no avail, for Darth Vader is endowed with extrasensory perception. Few realize they have met Darth Vader before but filmonster fans who saw **THE HORROR OF FRANKENSTEIN** in 1970 saw him as the creature! In real life David Prowse is a 42-year-old Briton who stands 6'7" and has a chest measurement of 50 inches. He retired as undefeated British Heavyweight Weightlifting Champion and has made over a dozen films & around 40 TV appearances.



GRAND MOFF TARKIN Peter Cushing

GOVERNOR of the Imperial Outland is he, beloved Peter Cushing portraying a tyrant as cold as ice and as strong as steel. As rebellion mounts, Tarkin's unquenchable thirst to be first in the political arena goads him on to employ ruthless tactics to gain his goal: dictatorship of the Galactic Empire! To achieve his evil end he has caused to be constructed a gargantuan artificial satellite like the cover on the August 1935 **ASTOUNDING STORIES** (illustrating Jack Williamson's "The Galactic Circle"). Tarkin's terrifying interstellar battle station is called Death Star . . . and is capable of volatizing an entire planet! Peter Cushing tells us, "I wanted to do **STAR WARS** because it's a fantasy. People can experience emotions watching it that they can't experience in their ordinary lives. I want to do other things than horror films and play villains but I hope there are Dracula & Frankenstein films I can play in a wheelchair when I get old. Give up playing van Helsing in **DRACULA**? Over my dead body!"

JAWAS

Various Small Persons

TRAVESTIES of men—that's how George Lucas describes them. "Their motions... more indicative of rodent than humankind. Meter high... their cloaks... thickly coated with dust & sand. Unhealthy red-yellow pupils... glowing catlike from the depths of their hoods. Their conversation... low guttural croaks & scrambled analogs of human speech. If they had ever been humans they had long since degenerated past anything resembling the human race."—Thus the author of **STAR WARS** himself characterizes the Jawas. Description slightly paraphrased from his Ballantine pocketbook. See Page 49. These noxious creatures roam the wastelands of Tatooine, collecting, trading, selling scrap. They scurry about like cowed gnomes from Teutonic mythology. They jabber & hiss. Fortunately the film is not in Smell-o-Vision, for they exude a nauseating stench. The odor is repellant to humans but does attract unwary small insects to the hidden recesses where the Jawas' mouths & nostrils MAY be.

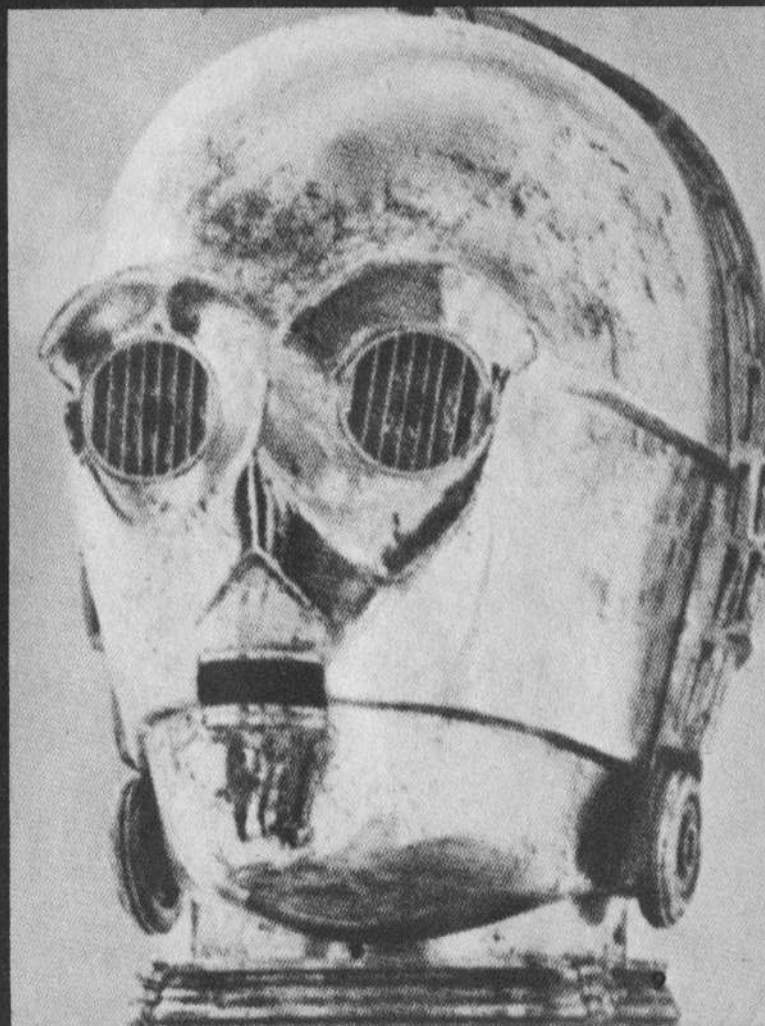


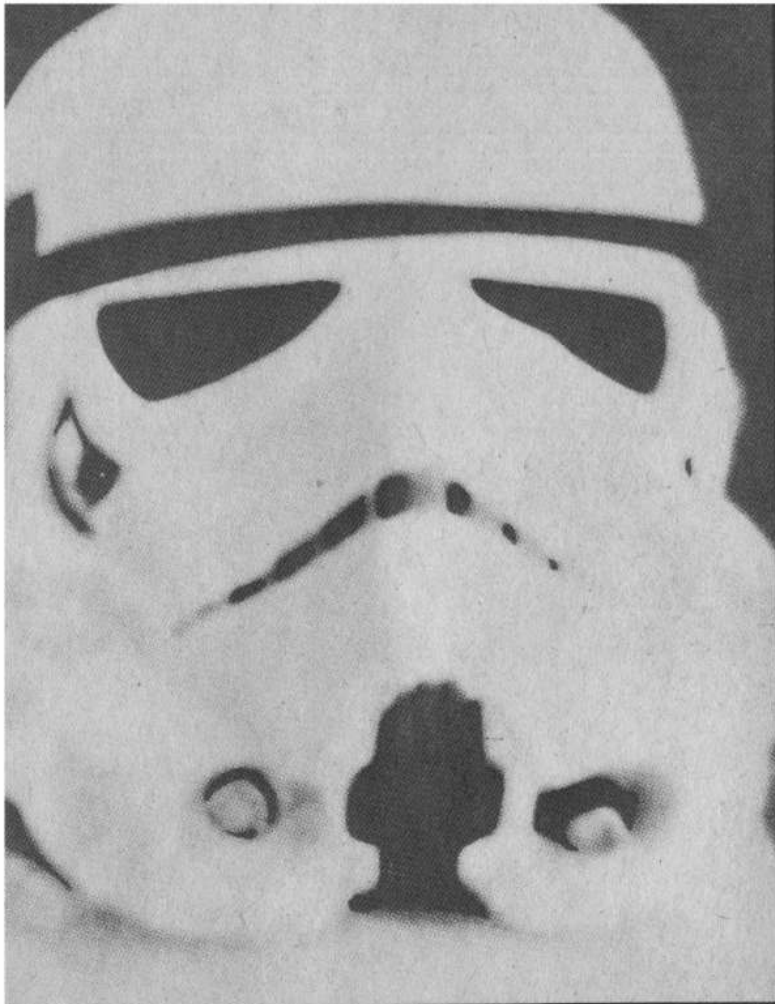
SEE-THREEPIO

(C-3PO)

Anthony Daniels

SON OF ROBOTRIX—Producer George Lucas is quick to admit that the articulate automaton of **STAR WARS** is "a 30s-type art deco robot whose strongest influence is the robot in Fritz Lang's **METROPOLIS**." He relates: "We spent months sculpting Threepio's face to get a neutral enough design to convey any expression. I wanted the robots to be people you could relate to." Anthony Daniels saw C-3PO as "a crazy English butler who happened to be made of metal. He was so busy being efficient that he was really slightly incompetent. Always getting hysterical and terrified of being melted down." In real life the flesh-&-blood being inside the mentalical was British-born Anthony Daniels, age 31. Following an engagement with the BBC Radio Drama Co., he made his stage debut as a man more than twice his age. "It was like a sauna bath inside my costume," Tony told Angeleno journalist Aljean Harmetz. "I had to spend 5 months encased in Threepio's 50 pounds of aluminum, steel, fiberglass, vulcanized rubber."





STORMTROOPERS

Various Troupers

DRONES of the Galactic Empire, that is how they are characterized. Their duty: to do unquestioningly; if necessary, to die. To this end they expend a lot of energy shooting ray-rifles that would have turned Flash Gordon & Buck Rogers green with envy. In spaceships' interiors, searing bolts—red, blue, verdant—short-circuit robots, sizzle human flesh, snap! crackle! and pop! as they fry flesh-&-blood targets, electrocute automatons, rebound & ricochet from metal walls. Stormtroopers, in that distant Galaxy and that eons-ago time, carry out dictatorial commands as SS men of the Nazi regime would do in our own space-time continuum in the 4th decade of the 20th century. The Stormtroopers loyal to the Galactic Empire have been commanded to spread a reign of terror thruout the network of disheartened worlds that comprise the interstellar imperium, and this they do with a vengeance. Hidden beneath white armored spacesuits, these black-hearted, fearsome soldiers thrive on death & destruction.



CHEWBACCA

Peter Mayhew

TWEEL—the unforgettable alien created by the late Stanley Weinbaum in the second most popular scientfiction short story ever written: "A Martian Odyssey." Chewbacca may very well be the most lovable alien since (tho some might argue in favor of Little Fuzzy over Big Shaggy). Few viewers of **STAR WARS** probably are aware of it but it is an interesting fact told to FM by Ray Harryhausen (at the SF Expo during Johnny "Tarzan" Weissmuller's 73d birthday banquet, at the table of Geo. Pal & Chas. Schneer) that Peter Mayhew in June was in 2 fantastic films playing simultaneously. The other? None other than **SINBAD & THE EYE OF THE TIGER**. When the small model wasn't being animated but the huge one was doing the rowing, it was 7'2" tall Peter Mayhew who was portraying the Minoton. And in **STAR WARS** he creates a characterization as the wild wonderful Wookiee that is downright spooky in its believability. Quite an accomplishment for a former Deputy Head Hospital Porter!

**STAR
WARS**

SPECIAL EFFECTS

FABULOUS FILM MAGIC

MIRACLES! The filmagicians have been performing them before our startled eyes since the turn of the century and the tricks that earned Georges Melies his place in the Cinema Hall of Fame.

We remember, at the command of Moses (and Cecil B. DeMille), the parting of the Red Sea in the silent version of **THE 10 COMMANDMENTS**.

Doug Fairbanks floating thru the air with the greatest of ease on the flying carpet of **THE THIEF OF BAGDAD**.

Marcel Delgado's brontosaurus, animated by Willis O'Brien, knocking down the Tower Bridge in the original **LOST WORLD**.

The mighty marvels of Fritz Lang's immortal **METROPOLIS**.

The incredible **INVISIBLE MAN**.

The amazing **KING KONG** (1933).

The thrilling **THINGS TO COME**.

The wondrous **WAR OF THE WORLDS**.

Astonishing: **THIS ISLAND EARTH**.

Unbelievable: **FANTASTIC VOYAGE**.

On & on... fantastic effect after effect
... **THE 7th VOYAGE OF SINBAD** ... **THE RAINS CAME** ... **GODZILLA** ... **SPACE**

ODYSSEY... THE EXORCIST... EARTH-QUAKE...

YOUR favorite Special Effect Film. (THE WIZARD OF OZ? THE TIME MACHINE? THE 7 FACES OF DR. LAO? 20 MILLION MILES TO EARTH? FLASH GORDON? JAWS?)

the crew that grew

GEORGE LUCAS began writing the script for **STAR WARS** in January 1973.

He wrote 8 hours a day, 5 days a week, till March 1976, and during that time created "4 different screenplays, searching for just the right ingredients, characters & storyline."

The final script called for a fantastic **THREE HUNDRED & SIXTY** separate special fx shots! Altogether film "enhancement" & cinemagic are visible for half the running time of the entire picture!

The first step, fx-wise, was to contact **John Dykstra** with regard to his supervising & photographing the wonders that would be required. Dykstra had previously been sfx cameraman & designer at **Trumbull**



Whew! Just missed you! Watch out for that Stormtrooper's ray rifle or you may resemble a recent horror film—burnt offering!

STORMY WEATHER

Film Effects on *THE ANDROMEDA STRAIN* & *SILENT RUNNING*. Later he worked on *VOYAGE TO THE OUTER PLANETS*, exhibited in the gigantic Imax process (Maximum Image) at the Reuben H. Fleet Space Theater in San Diego, Calif. (His next sci-fi project: *JOURNEY OF THE OCEANAUTS*.)

So Dykstra worked out plans for a complete *STAR WARS* effects complex, appropriately named the Industrial Light & Magic Corp. And—not to make light of the subject—the corporation really turned out the magic! At times as many as 75 persons were moving 750 fingers in a blur of activity. During post-production, 2 full shifts worked 'round the clock. (They put the clock on the table... and worked 'round it.) [Joke over.]

Future fx freaks—and there must be a million of you—will be interested to know that the various departments of ILM (Industrial Light & Magic) included:

- A carpentry shop.

- A machine shop (which had to build or modify the special camera, editing, animating & projecting equipment required).

- A model shop (to execute the prototype models of the various space & land vehicles).

- An optical printing dept. (for putting layers of film together).

- A rotoscope dept. (it provided mattework and also created “explosion enhancement” images).

- An electronics shop (for motion control, among other activities).

- And a film control dept. for monitoring the filing & coordinating of all film elements.

designs on the future

Meanwhile, at Elstree Studios in England, John Barry began designing the countless props & sets envisioned by:

- Colin Cantwell, who had worked on *A SPACE ODYSSEY* and had designed the initial spacecraft models...

- Alex Tavoularis, who had been storyboarding sketches since the earliest scripts...

- Ralph McQuarrie, production illustrator, whose business it was to visualize the basic concepts of the characters, costumes, props & scenery.

“One thing George Lucas insisted on from the very beginning,” John Barry has said, “was that instead of the stereotyped just-christened rockets without a scratch on them and the skyscrapers without a dirty window or a faded paint job, George’s world must look *lived in*. Like real people worked in it and there were accidents and things were here & there in need of repair. The best way to describe it is that he wanted it to look like it was *shot on location*.”

the mechanical men

The job of making R2-D2 and a dozen other robots work was the lot of John Stears. Twenty-one years ago he had his first job in motion pic-



It's always bad weather when Stormtroopers gather.



A Tusken Raider challenges Darth Vader (above) and (below) another artist's conception of one of the Sandpeople.



tures: making a model for REACH FOR THE SKY of a Bristol Bulldog biplane. Later he worked on CHITTY CHITTY BANG BANG and several of the James Bond biggies, winning an Academy Award for Special Effects in THUNDERBALL (1965).

Production Designer John Barry previously worked on Kubrick's dystopian CLOCKWORK ORANGE and the sci-ants fiction thriller PHASE IV.

Would you believe cannibals?

Well, Gary Kurtz, the Los Angeles born (1940) producer of STAR WARS, says that over 300 old model kits of fighter craft were "cannibalized to construct our space fighters."

The mighty manmade sphere, the artificially constructed battle satellite known as Death Star, was about 4' across.

The freighter *Millennium Falcon* was about 6'.

Journalist Robert Kerwin got the lowdown on how the high-speed effects were achieved. "To make the ships appear to be flying at ultrasonic speeds they ran a computer-controlled camera along a trench (which was 75' long), programmed the shots, looked at the results on a video monitor and sped up the action or slowed it down to fit the high-speed effect they were looking for. The camera was constantly moving, giving the fast, streaking effect at the edges.

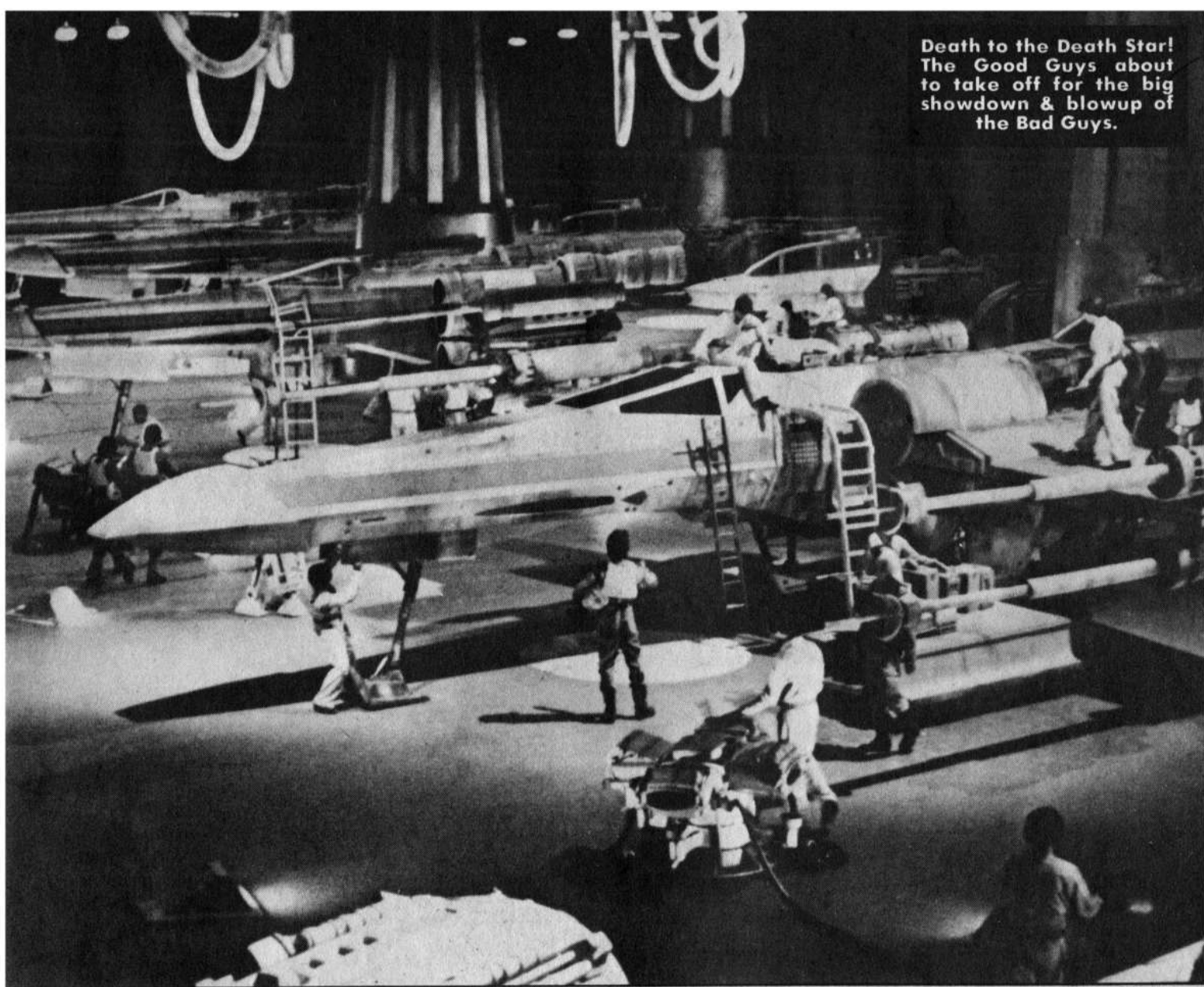
"One extremely effective scene is when *Millennium Falcon* revs up, leaving its own planet and—to escape pursuing ships—makes a giant blast into eternity, such as no hotrodder has ever dreamed of."

Producer Kurtz says of the foregoing sequence, "The reason it works well is because it's the emotional climax of the scene. From inside the cockpit we see the stars streak, then we cut to the outside and the ship races off and disappears into the blackness." The effect was accomplished by causing the stars to rotate slightly at the same time the camera action was open-throttled into high-gear. "Music—and the roar of the soundtrack—helps that shot a great deal," Kurtz concludes.

holograms & swordcery

Remember when Luke Skywalker was giving Artoo Detoo a cleaning and inadvertently activated something in his memory bank so that a flickering little simulacrum of Princess Organa materialized and repeated a portion of a message over & over, as tho looped on a filmstrip of time? Space opera fans with long memories or TV sets operating after midnight may recall a similar phantom of Anne Francis conjured up in FORBIDDEN PLANET by the electronically-augmented mind power of Morbius. In FORBIDDEN PLANET the brain-boosting "toy" of the long-dead Krell children was used to create a wraith-like figure a lot like Organa. The way the effect was created in STAR WARS was via a 3-way process whereby Leia was first photographed delivering her partial message, then the film

Death to the Death Star!
The Good Guys about
to take off for the big
showdown & blowup of
the Bad Guys.



was transferred to videotape and finally the TV-tape was converted back to motion picture frames. In the multiple transfer process certain values were lost... which gave just the effect desired for the flickering materialization sequence.

the cosmic canine encounter

In other words, the dogfight in space.

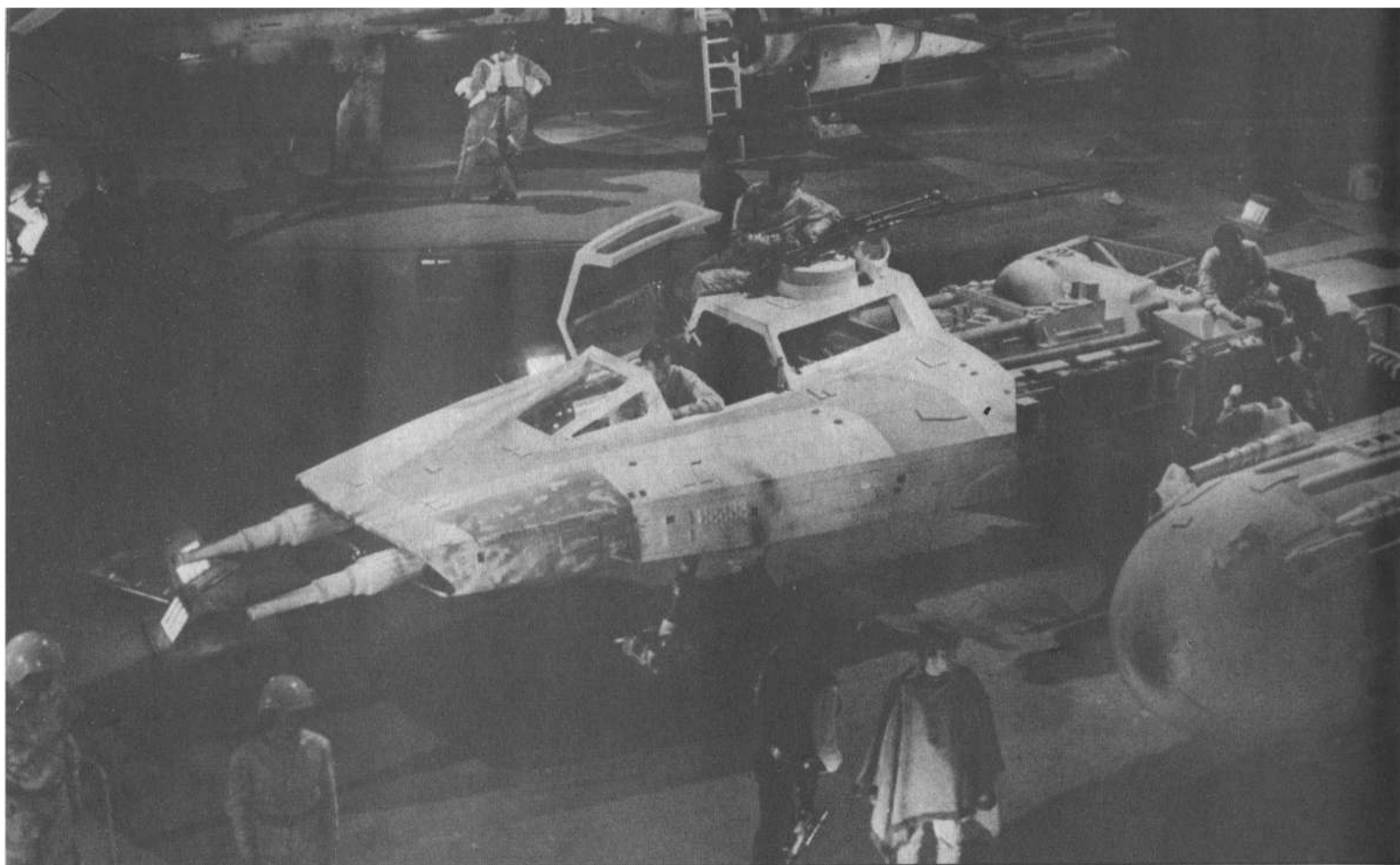
"This was one of our greatest challenges," said John Dykstra. "The team really had to pull out all stops to give George and Gary what they wanted. In fact they got into the act personally and hunted up about 50 old war movies from which they clipped the aerial dogfights and spliced them together into one super-sequence." This gave the pace & pow of what the Director & Producer wanted to achieve and then Supervisor Dykstra went to work and created a special camera that could handle a couple of dimensions simultaneously. As Dykstra's photographic device moved up & down, forward & at angles, as many as a dozen different pieces of film were superimposed on each other. The end

product was a Doc Smith dream captured on film: the illusion of myriad spaceships in battle array; streaking, diving, swooping, pursuing, dodging, crashing, and all the while unleashing titanic forces threatening to rip the fabric of space asunder!

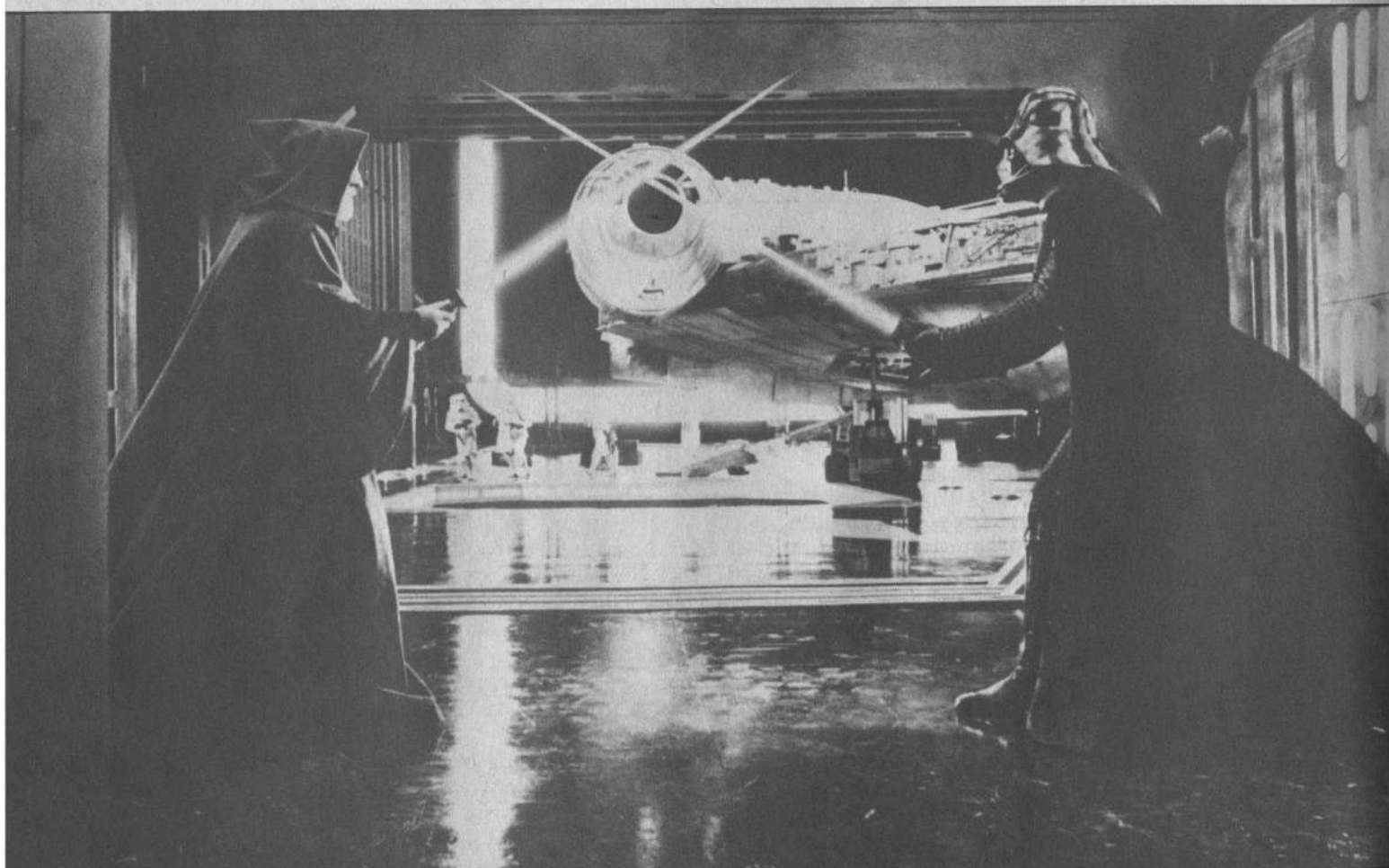
"Thunder" in the void!

the laser lances

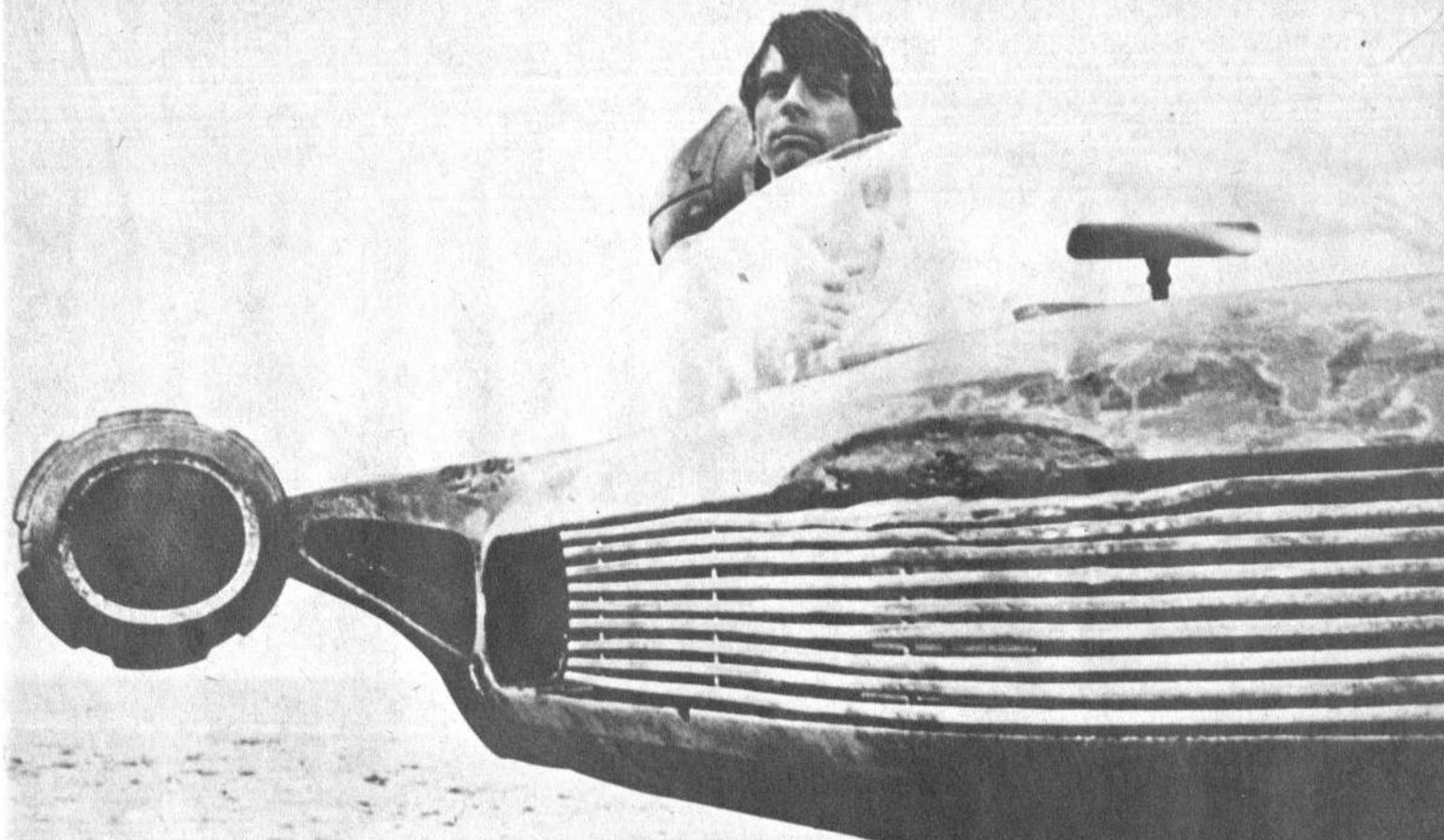
We mentioned "swordcery" earlier, didn't we, but neglected to describe the electrifying duel with electronic swords between General Kenobi and Dark Lord Darth Vader, the duel that in the old days of flashing blades would have been fought between Doug Fairbanks & a villainous foe, between stalwart Errol Flynn & evil Basil Rathbone or, in the immortal pages of a Barsoomian novel by Edgar Rice Burroughs, by the invincible sword of the warlord John Carter vs. some malevolent Martian miscreant. The duel to the death—or mysterious, inexplicable dissolution—of Obi-Wan Kenobi as he fought the dictatorial black giant Darth Vader, was accomplished, we are told by Jack Kroll of *News-*



The Space Fighters prepare for their Battle to the Death against Death Star.



Obi-Wan Kenobi & Darth Vader laser-duel to determine who lives and who ... dies.



Zippering by aircar over the hot desert sands of the planet Tatooine.

week, "by coating revolving rods with a highly reflective material that bounced back light aimed at it with an intensity about 200 times its normal brightness." About the snazziest effect since synthetic flesh was transferred to the beauteous metallic body of robotrix Ultima Futura Automaton in the legendary transformation scene in Rotwang's fab lab in **METROPOLIS**.

last but not least

Mention should also be made of the contributions of:

Gil Taylor, Director of Photography, who photographed **DR. STRANGELOVE** and **THE OMEN**.

Makeup Supervisor Stuart Freeman (previously Peter Sellers' 3 characterizations in **STRANGELOVE!** Ape makeup & suits for **SPACE ODYSSEY**, the ferocious dogs in **THE OMEN**).

Film Editor Marcia (Mrs.) Lucas, who was an assistant editor on the futuristic **THX-1138**, has had an Oscar nomination for film editing and recently edited **TAXI DRIVER**.

Those eye-dazzling intricate computer displays by Dan (**DARK STAR**) O'Bannon.

3-Dimensional photography by Richard Edlund & George Mather in addition to John Dykstra.

Ben Burt, former officer of the Sci-Fi Academy, creator of galactic languages & voices.

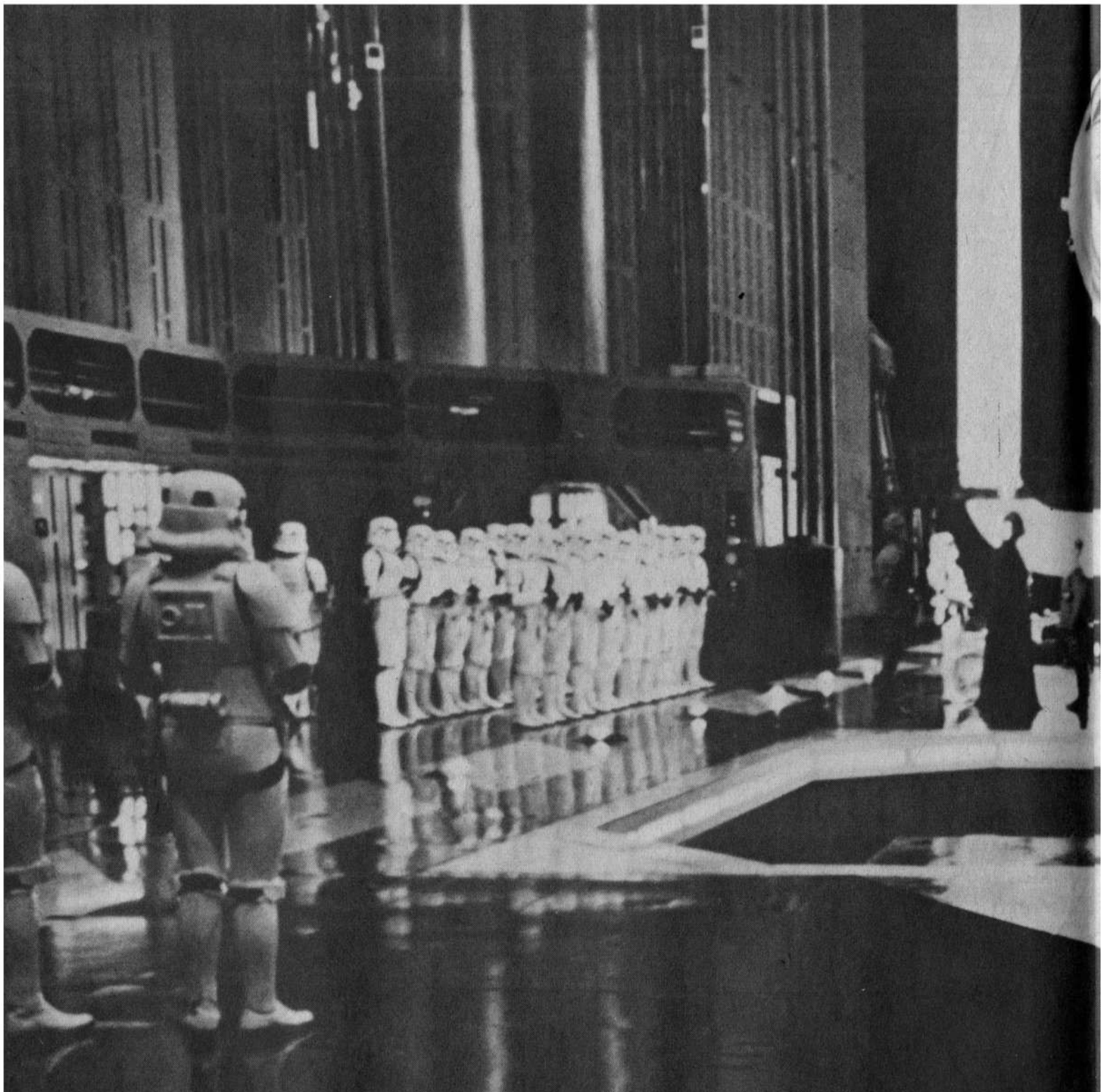
Uglies Inc., a sort of British equivalent of the Don Post Studios, started the job on the

monsters in the alien "dive" and Rick Baker, Monster Maker (his next horror films: **THE INCREDIBLE MELTING MAN** and Kirk Douglas in **THE FURIES**), assembled a crew of assistants straight from the pages of **FAMOUS MONSTERS**: Doug Beswick, Lane Liska (we published a great caricature of Boris Karloff by him around the time The King died) and artist Ron Cobb, who provided the original sketches for many of the space-things in the saloon. Ron did the remarkable alien on the cover of the third issue of our legendary companion film magazine **SPACEMEN**. Lane Liska, incidentally, was *inside* the alien that draws a big laff in the saloon sequence: the one that scratches its weird head in puzzlement at what's going on. "There were 30 space 'men' from other worlds in that bar," Rick Baker told your Editor, "and just 6 weeks to create them all. We all worked like devils." We can believe it—and take it as a good, er, *omen* of "things" to come in the sequel.

Proving Old FM Fans Never Die, They Grow Up to Become Special FX Experts, another pair of FM-oriented fans, Jon Berg & Phil Tippet, were responsible for the astonishing game-board sequence with all the animated chess "thingies."

Dennis Muren, who worked on **EQUINOX** when he was a young FM fan, did a lot of the camerawork on **STAR WARS**.

If anyone's inadvertently been overlooked, just send in your info & fotos—we're thinking of changing the name of the magazine to **FAMOUS MON-STAR WARS** of **FILMLAND!**



A GALAXY IN FLAMES

THE SPACED-OUT FILMBOOK OF **STAR WARS**



ONCE Upon Another Time.
ONCE Upon Another Space.
ONCE in a lifetime did such a challenge
come to a man.

Luke Skywalker.

A man still half a boy.

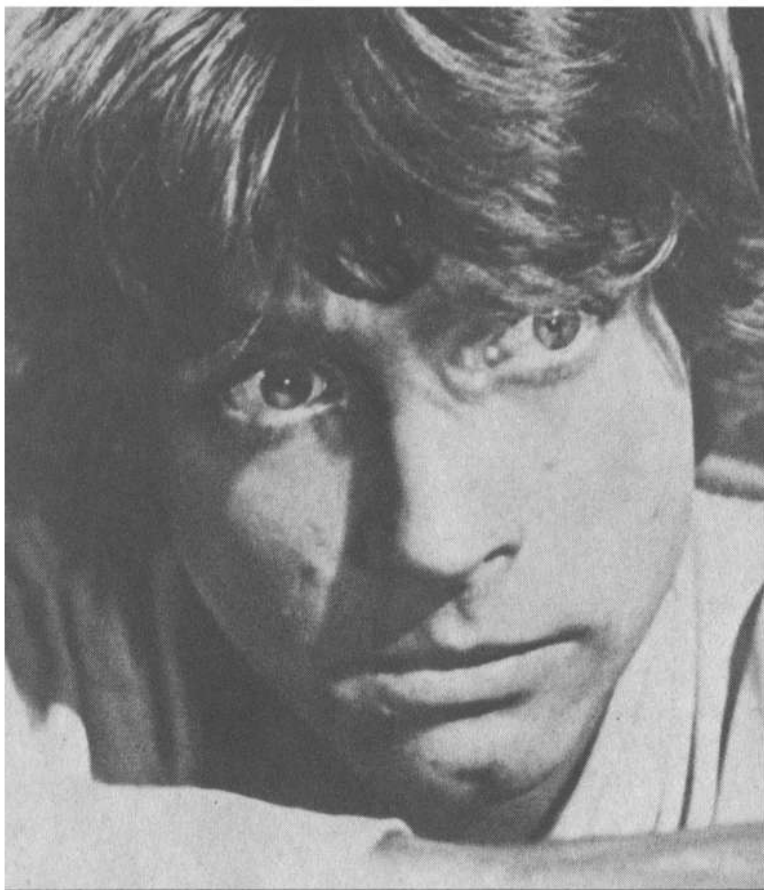
Hardly out of his teenhood.

20-year-old native of the remote planet
Tatooine, young Skywalker is destined to
become a star-hopper in his thirst for ad-
venture.

Cosmic Fever?

As good a name for it as any.

Cosmic Fever, a burning desire to experi-
ence more, much more, than the single
small ball of interplanetary dust upon
which he was born—Tatooine, to him as is
Earth to us—Cosmic Fever set Luke's blood



Luke Skywalker daydreams of stellar adventures.



Asian yak hair covers alien body of Chewbacca.

aboil and spirit aflame.

To leave Tatooine!

To venture forth into the gulfs of limitless space!

To see by the light of other stars.

To breathe atmospheres with other admixtures of air.

To encounter alien beasts & alien beings, alien animals & alien intelligences.

This was the aim, the goal, the devoutly craved desire of Luke Skywalker.

And he accomplished his impossible mission, realized his magnificent obsession, and a record of it has been recreated for Our Time by the Genius of George Lucas.

The story is thus:

Chapt. 1 "Sand World"

Tatooine.

Planet of Double Suns.

Another Drakulon—without the rivers of blood that flow on Vampirella's native world.

Tatooine—the Sahara, Mojave, Gobi deserts all rolled into one. Blindness could come quicker by gazing imprudently at its burning sands than at its G1 & G2 stars orbiting its skies, fierce eternal bonfires overhead.

A tiny silver streak flees the awesome mass of a mammoth Imperial starship. Deadly bolts of laser energy flash from the gigantic pursuit ship and explode around the terrified little spaceship until there is a terrible explosion...

And the Imperial craft, titanic in its size, *swallows* the smaller ship like a huge cosmic whale swallowing a crippled Jonah.

Aboard the rebel spacecraft, Artoo Detoo & See Threepio struggle thru the smoke-choked passageways.

They are separated for a moment in the dusty corridors.

Are his transistors malfunctioning?

Did See Threepio really "see" a beautiful young girl kneeling in front of Artoo, adjusting controls on his metallic surface?

But then she is gone—vanished—as tho she never existed.

Artoo leads the way thru the hallway as 7-foot tall Darth Vader, the essence of evil, the right hand of the Emperor, strides onto the rebel spaceship. His face, hidden in a hideous mask, barks orders in a tone which incites fear.

He is searching for stolen information tapes and no one—no one!—will stand in his way!

As Darth Vader searches the ship, a terrible explosion (of invading Imperial stormtroopers blasting their way, door by sealed door, down the corridors) rattles the walls.

Artoo Detoo's whistling insistence about a "secret mission" lead the 2 robots to escape into an emergency lifepod which drifts toward the surface of Tatooine.

The robots could not know that they would have been blasted out of existence—except that their lifepod registered no life forms and one



Vader's stormtroopers up to no good on the desert sands of Tatooine.

doesn't waste precious laser power on unmanned vehicles.

The Princess Leia Organa is brought before Lord Vader. Tho her hands are bound, she is proud & defiant.

"Lord Vader," she says bravely, "I should have known. Only you could be so bold. The Imperial senate will not sit still for this, when they hear you've attacked a diplomatic—"

"Don't play games with me, Your Highness," Vader's voice sends needles of fear thru her. "You weren't on any mercy mission this time. You passed directly thru a restricted system. Several transmissions were beamed to this ship by spies. I want to know the details of that data."

"I'm a member of the Imperial senate on a diplomatic mission to—"

"You're part of the Rebel Alliance and a traitor. Take her away."

The Princess is marched down the hallway to

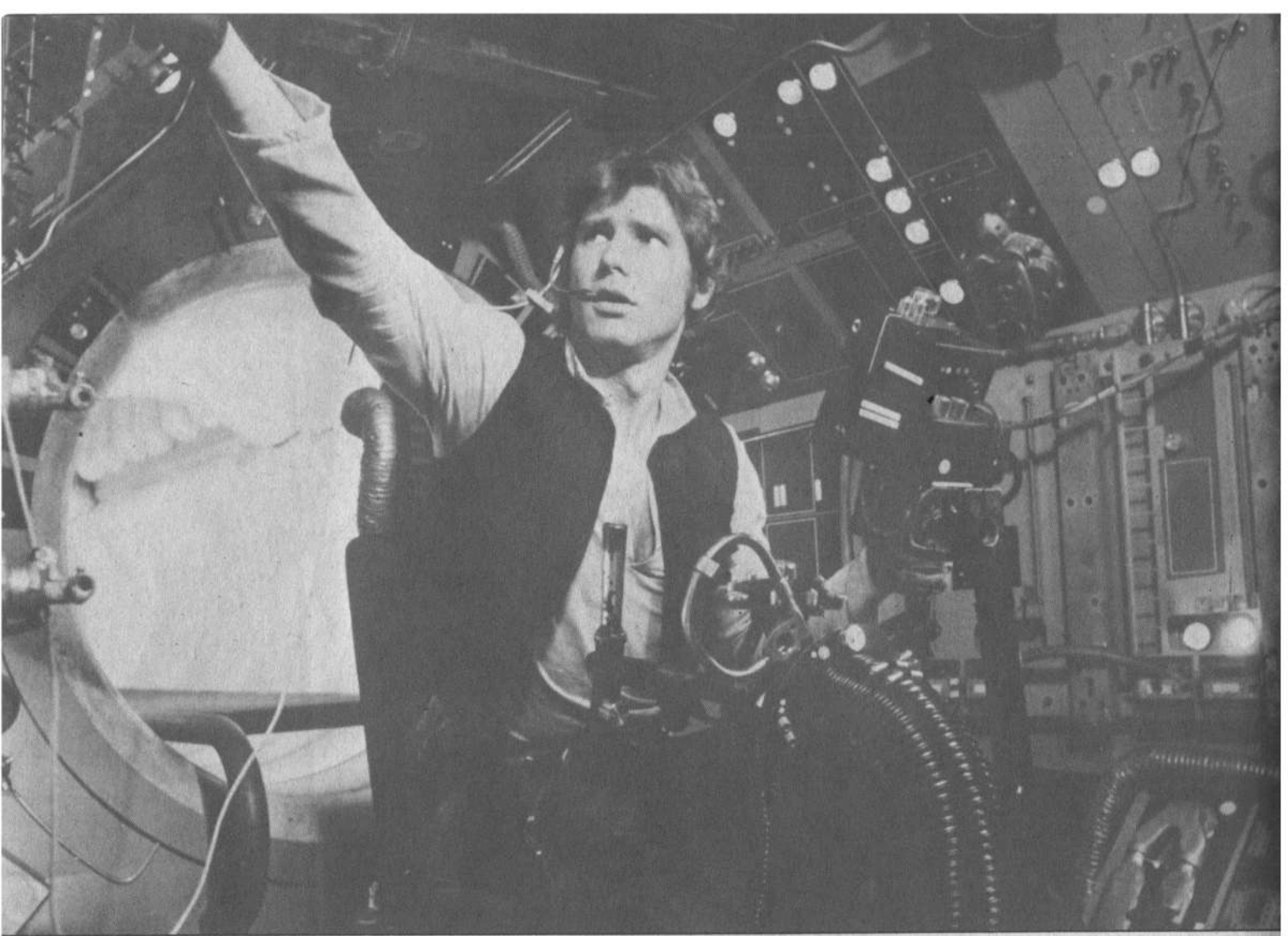
her new quarters... the prison detention center.

Darth Vader watches her being led away. She is his only link to discovering the location of the secret rebel base. He orders a distress signal sent. A further message to her father states she was killed in a meteoroid shower...

After careful searching, the data tapes are not located on board the ship. They could only be hidden in the "malfunctioning" lifepod which was jettisoned during the fighting, so a detachment of troops is sent down to Tatooine to retrieve the stolen data. At all costs.

Chapt. 2 **"Son of a Jedi Knight"**

When Artoo Detoo & See Threepio land on the desert-world of Tatooine they cannot agree on the proper direction to seek help. So, with much bickering on the part of See Threepio, they split



Han Solo (Harrison Ford) activates laser cannon aboard his Corellian pirate ship.



Life in the World of Star Wars is seldom dull!

up. Little Artoo rolls in the direction of rocky mesas while Threepio follows the easy sandy pathway.

As sunset falls, little Artoo is captured with a powerful magnetic ray by strange creatures called jawas.

The gnome-like beings carry the little robot to a huge tank-like vehicle as high as a 4-story building. It is a sandcrawler, the vehicle the jawas use to cross the burning desert of Tatooine.

Artoo is sucked into the dark maw.

And the enormous lumbering giant turns in the direction of the twin setting suns.

Far above the surface, orbiting the planet, Darth Vader vows to the Grand Moff Tarkin, Governor of the Imperial outland regions, to regain the information tapes if he must destroy every rebel in his path. The tapes contain a complete technical readout of the Death Star—a battle station which, when fully operational, will be able to destroy whole planets!

It must not fall into rebel hands.

Artoo Detoo finds See Threepio also a prisoner in the sandcrawler.

Along with many other robots.

Insect robots.

Many tentacled robots devised for reasons beyond Threepio's comprehension.



The Jawas may not have claws—but they've got death-dealing weapons.

Other Artoo models programmed for farm purposes on this desert planet.

When the sandcrawler finally stops, all functioning robots are herded out by the Jawas and Threepio & Artoo find themselves sold into the service of Owen Lars, Luke Skywalker's uncle.

Tho destined for mundane farming duties, Threepio is so happy to be with human beings again that he chatters excitedly with Luke until, while trying to clean Artoo up a little, a 3-dimensional image is projected from the squat robot.

A beautiful girl is bending over Artoo, adjusting unseen controls. Her words are repeated:

"Help me, Obi-wan Kenobi! You're my only hope!"

While trying to discover the rest of the message, Luke learns that Artoo believes himself to be the property of Obi-Wan Kenobi, a resident of Tatooine. The message is a private one for him alone.

"I wonder if he means old Ben Kenobi," Luke tells Threepio. "I don't know anyone named Obi-Wan but old Ben lives out beyond the dune sea. He's a sort of strange old hermit. Uncle Owen

says he's a sorcerer."

Luke removes Artoo's restraining bolt in an attempt to learn the entire message but instead the message vanishes.

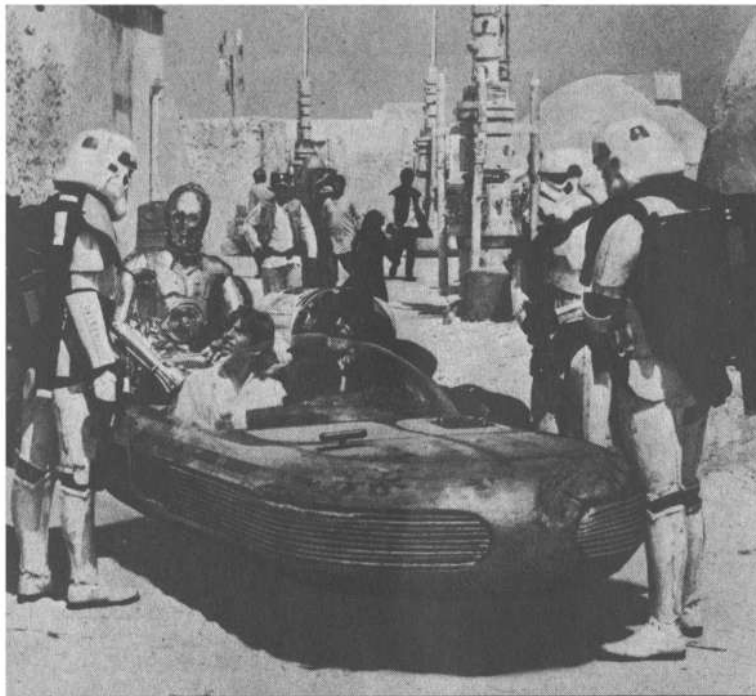
When Luke tells his uncle the strange story of Artoo Detoo and his connection with Obi-Wan Kenobi, his uncle becomes alarmed and refuses to discuss the man or hear his name mentioned. He died at the same time as Luke's father.

Luke decides to change the subject. He asks—should the droids work out—if Uncle Owen might reconsider the agreement about Luke staying on another season at the farm. He wants to transmit his application to the space academy this year.

But harvest time is when Luke is needed the most so Owen convinces the young boy to stay.

To Owen it's just one more season. But to Luke it's *forever*.

Another day passes and as the giant suns of Tatooine disappear behind a faroff mountain range, Luke checks the farm complex to secure everything for the night. To his dismay, he finds that Artoo, freed of his restraining bolt, has fled into the desert to find Obi-Wan Kenobi.



Tense moment as Stormtroopers stop aircar bearing Threepio, Luke & Ben Kenobi for Imperial inspection.



FM Fan Mark Hamill (as Luke Skywalker) masquerades as stormtrooper to counterattack Vader's henchmen.

Luke can't follow him at night but at first light of morning he & See Threepio in Luke's land-speeder race across the immense wasteland.

At the same time, far to the north, the Imperial troopers are examining the lifepod which had finally been tracked down.

In the sand are the remains of the droid's footprints.

The troops follow the prints.

But Luke knows nothing of that.

Neither does he know that he is being watched by two of the sandpeople. Also called Tusken Raiders, these fierce nomads of the desert watch Luke draw nearer—and plan their evil strategy.

When Luke finds Artoo, the boy is attacked and knocked unconscious by a large gruesome Tusken Raider. As the raiders ransack the vehicle, throwing objects carelessly in every direction, a great howling beast is heard approaching.

The terrible sound sends the sandpeople fleeing in terror.

From behind a boulder steps a shabby old man clad in the dusty robes of a desert dweller. He revives the boy and identifies himself as Ben Kenobi. It was he who made the sound to frighten the sandpeople.

When Luke tells his strange story of chasing the droid into the wasteland because it belonged to Obi-Wan Kenobi, Ben is startled. *He* is Obi-Wan Kenobi! But he hasn't gone by that name since before Luke was born.

Ben figures that the sandpeople will return in greater numbers so they retreat to his cave dwelling to try to puzzle out Artoo's mission.

Ben releases a hidden camera image of the Princess Leia Organa, who explains that the royal family of Alderaan, and the Alliance to restore the Republic, beg Obi-Wan Kenobi to break his solitude and aid the Republic's cause. Information vital to the survival of the Alliance has been placed in Artoo Detoo; only her father (Ben's old friend) knows how to retrieve it. Please see Artoo safely to Alderaan!

This is an afternoon of surprises.

Luke also learns that his uncle has been withholding information about his father.

Luke's father was a Jedi Knight—like Ben Kenobi!

"Your uncle didn't agree with your father's ideals. Thought he should have stayed here and not gotten involved in the Clone Wars. He was always afraid your father's adventures might influence you. Your father was the best starpilot in the galaxy and a clever warrior... he was a good friend. I understand you've become quite a good pilot yourself."

Ben gives Luke a present. It looks like a flashlight with several electronic gadgets attached.

"Your father's light saber. I tried to give it to you once before but your uncle wouldn't allow it. He believed you might follow old Obi-Wan on some idealistic crusade as your father did. This is the weapon of a Jedi Knight... not as clumsy or random as a blaster.

"For over a thousand generations Jedi Knights were the most powerful, most respected force in the galaxy... the guardians of peace & justice in the old republic."

"How did my father die?" asks Luke fearfully.

"He was betrayed & murdered... by a young Jedi, Darth Vader. A boy I was training, one of my brightest disciples, one of my greatest failures. He used the power of The Force for evil—to help the empire hunt down & destroy the Jedi Knights. Now the Jedi are all but extinct."

"The Force?"

"The Force is an energy field created by living things—it surrounds us—it binds the galaxy together—it directs our actions. Knowledge of The Force is what gives a Jedi his power."

Ben wants Luke to go with him to Alderaan. He's getting too old for this sort of thing. But Luke feels that his duty is with his uncle and the farm and, tho he wants desperately to go with Ben, his conscience will not allow it.

But the tides of war have changed many a man's destiny...

Chapt. 3 "Death Star"

On their way to Anchorhead, where Ben can get transport to the nearest spaceport, they encounter the wreckage of a sandcrawler. Ben discovers that the destruction was made to look like the work of the sandpeople but he finds evidence that it really was done by Imperial troops.

Then Luke puts 2 & 2 together.

This was the sandcrawler of the Jawas who sold Artoo & Threepio to his uncle... what if the Imperial troops are tracing the 2 robots and they trace them to the farm!

Luke races in his speeder to warn his uncle.

But it is too late.

He finds the smoking ruins of his farm and the bodies of his uncle & aunt. There was no reason to kill them. They knew nothing.

Luke vows vengeance and sets off with Ben for the spaceport at Mos Eisley... the most wretched hive of scum & villany on Tatooine.

They seek passage off-world at a local cantina.

Strange music, like a Benny Goodman tune being played underwater, wafts thru the smoke-filled room.

Seated around the bar are—

Insectmen.

Woolly 3-eyed tripod aliens.

One-eyed creatures.

Hundred-eyed creatures.

The varieties of color are astounding: green beings, purple people, crimson creatures & some whose skin (?) changes to a variety of multi-colors!

As Ben earnestly discusses off-world transportation with an 8-foot-tall, savage-looking monkey-like humanoid named Chewbacca, Luke studies them. Suddenly he is shoved violently from behind.

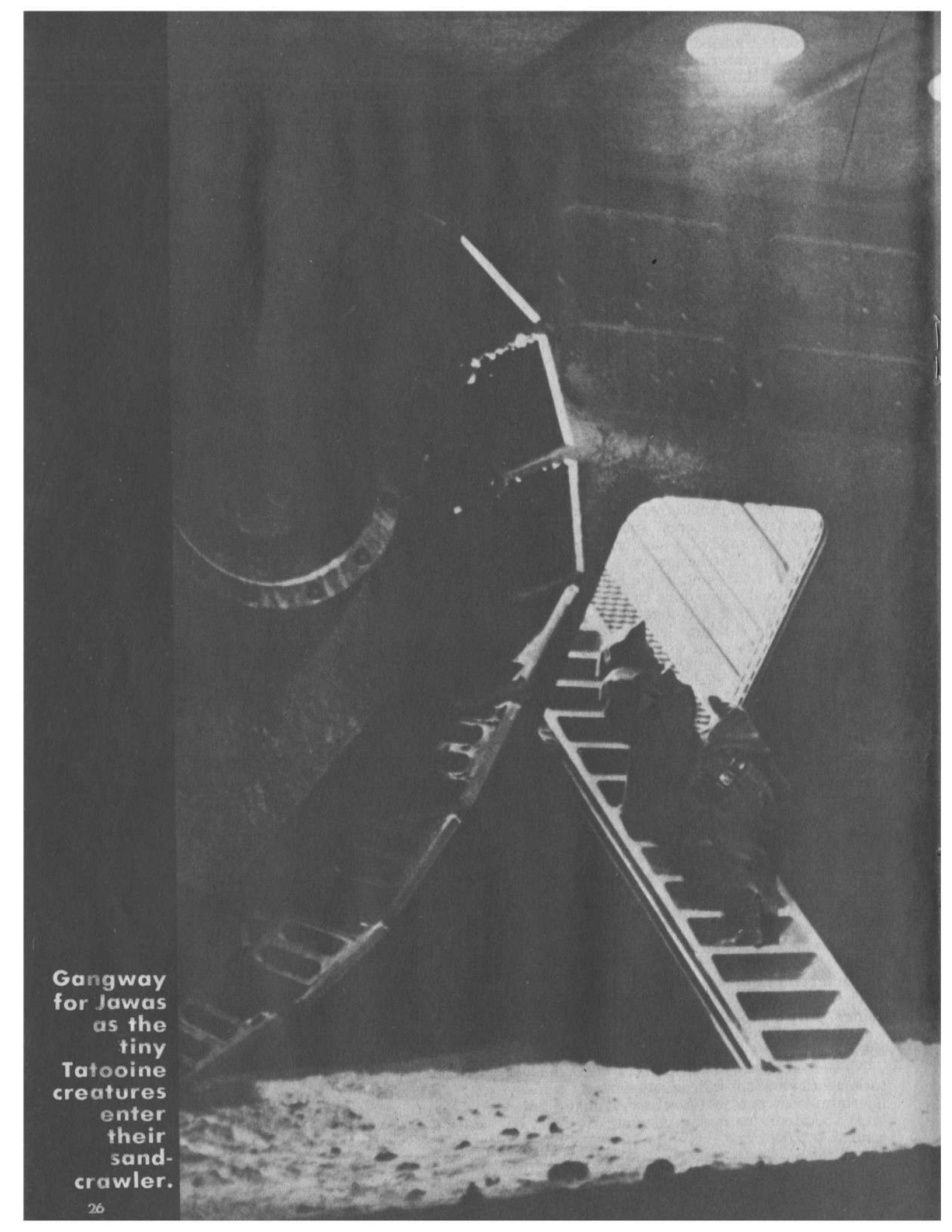
A hideous freak points to the insectoid who had shoved Luke.



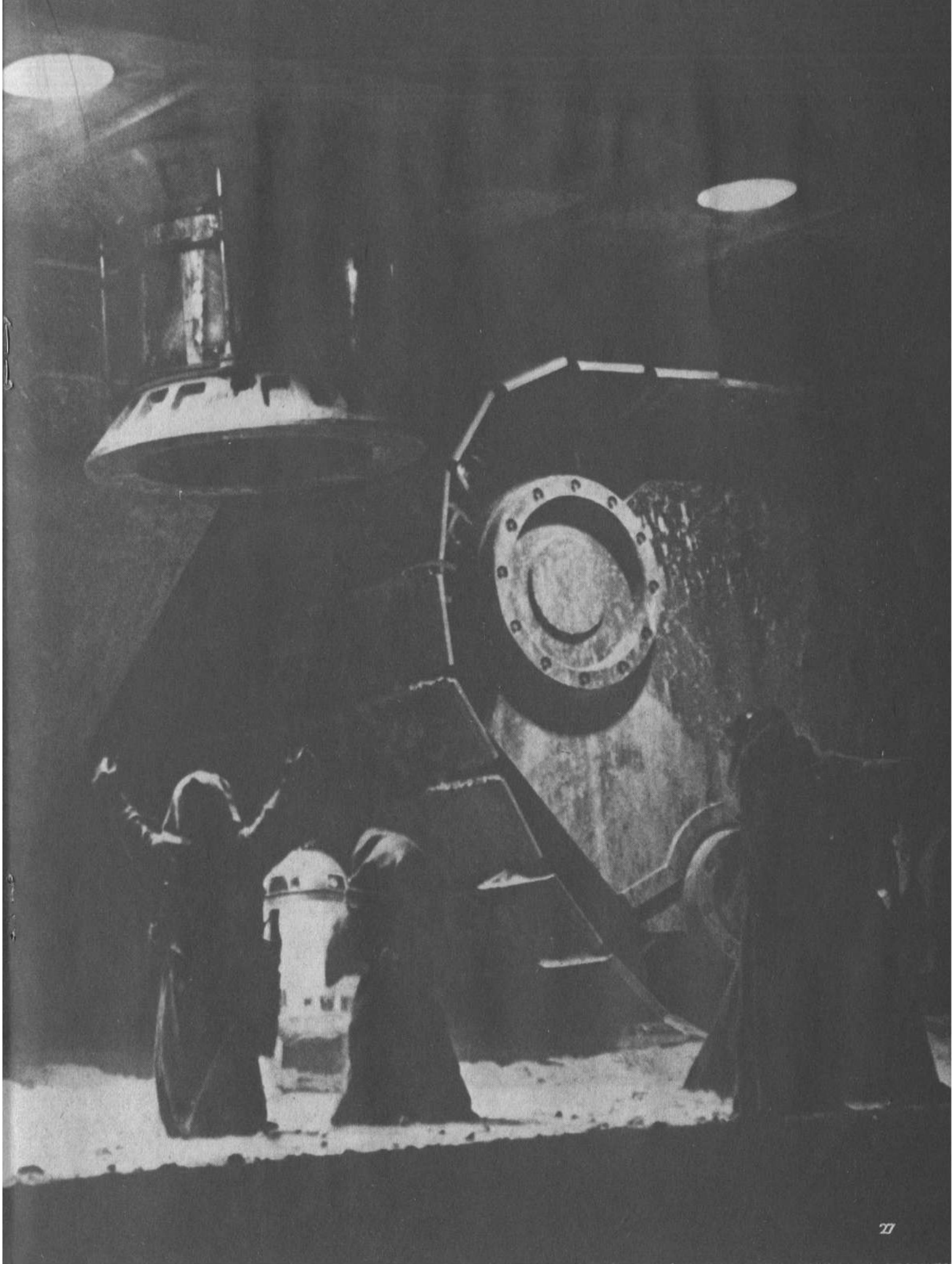
Too close for comfort—face to face (?) with a Tusken Raider!

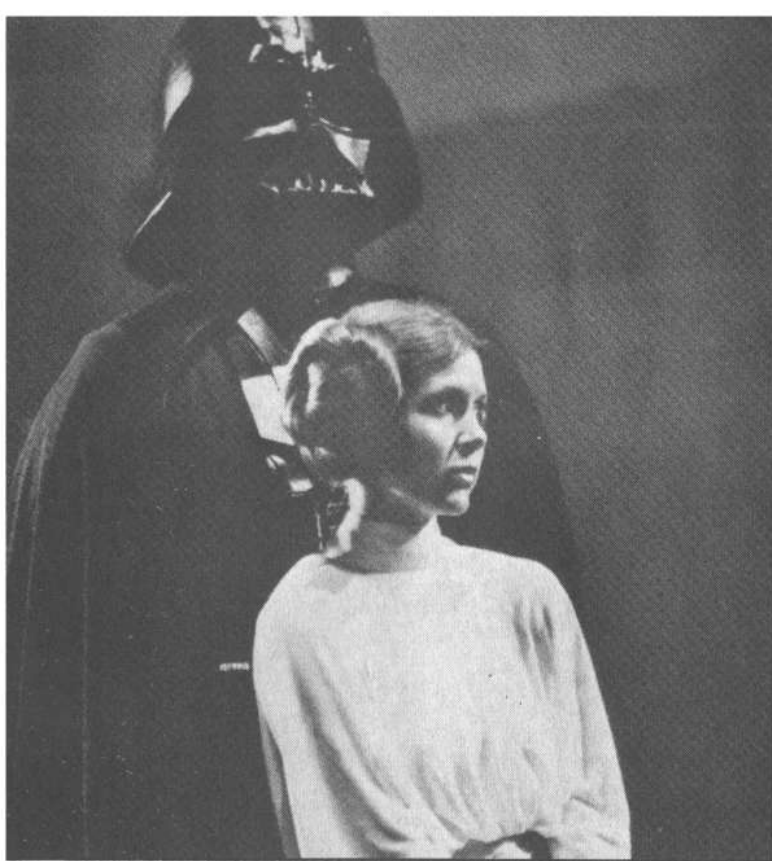


The Dark Lord threatens the Little Princess (Leia Organa).



Gangway
for Jawas
as the
tiny
Tatooine
creatures
enter
their
sand-
crawler.





Princess Leia, captive of the evil Darth Vader.

"He doesn't like you . . . I don't like you."
Luke didn't want a fight but it looks unavoidable.

Then Ben steps between them.

"This little one isn't worth the effort . . ." says Ben, brushing Luke out of harm's way.

The hideous troublemaker leaps for his blaster but Ben's movements are quicker than the eye can follow. His light saber flashes and on the floor lie 2 severed arms.

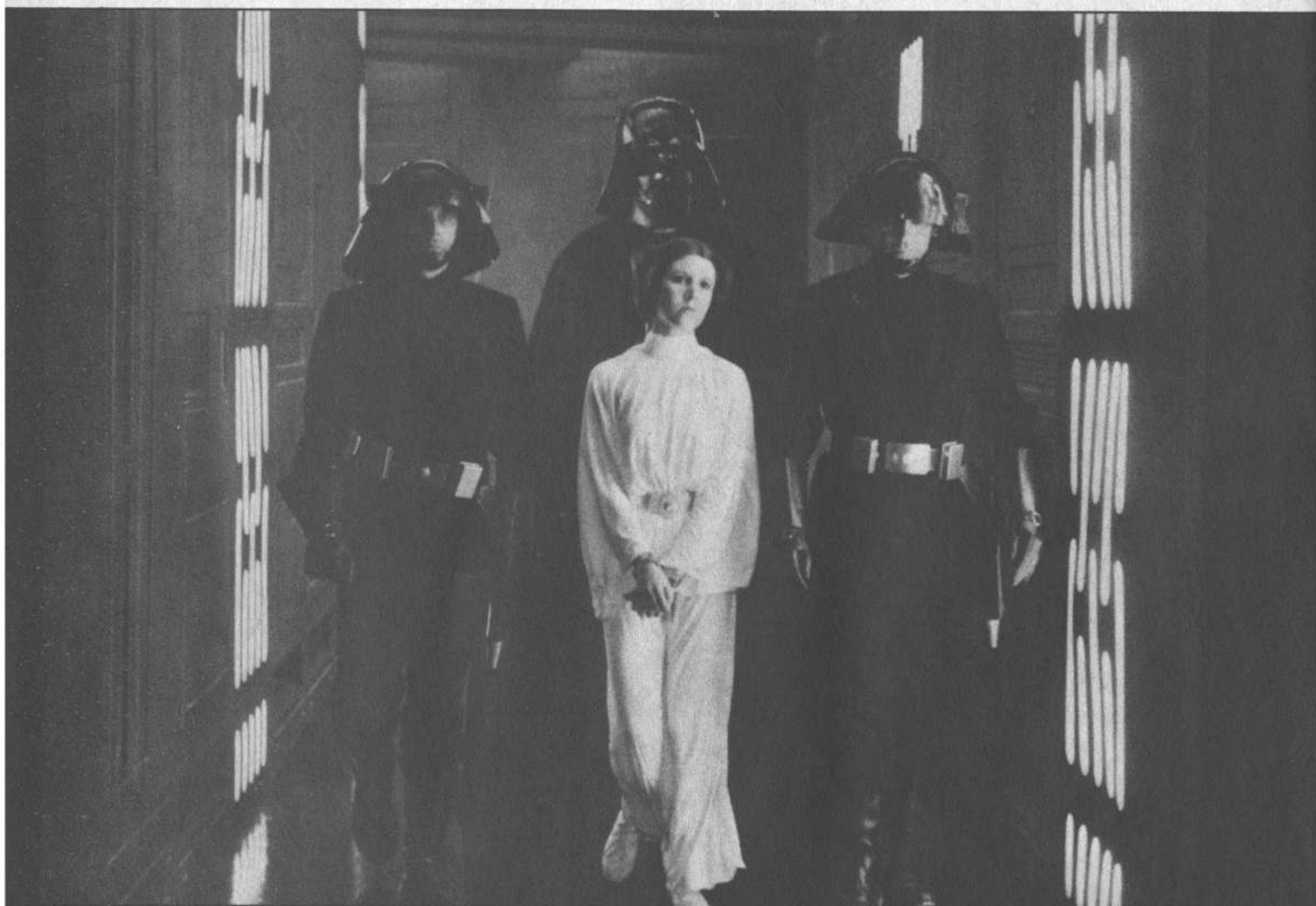
The troublemakers will trouble no one no more.

Luke is introduced to Han Solo, Captain of the *Millennium Falcon*, a handsome rugged mercenary about 30 years old. While Han brags about the speed of his ship (being a smuggler who outran Imperial starships), the terms are agreed upon—passage to the Alderaan system and no questions asked.

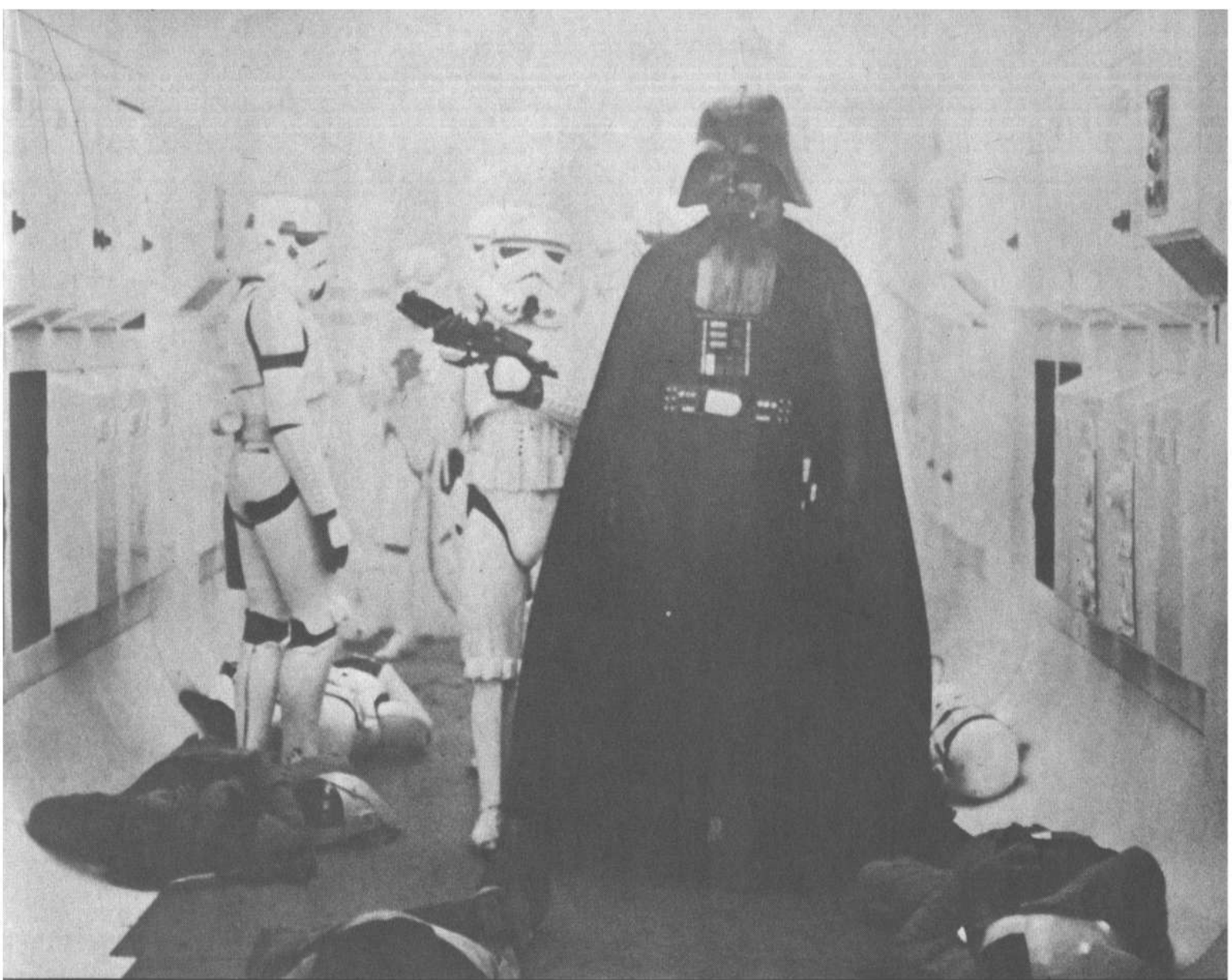
Further conversation is terminated by the appearance of Imperial troops looking thruout the cantina. There is little doubt they are looking for Ben & Luke.

Their hopes of a secret escape from Mos Eisley are quickly shattered when an informer directs Imperial troops to the *Millennium Falcon*.

In a shootout with the troops, the ship barely escapes, carrying Luke, Ben, Threepio, Artoo Detoo, Han Solo & Chewbacca.



Pity poor Princess: marched to a miserable fate by Darth Vader & minions.



The Warlord of the Star Wars Worlds—Darth Vader—preceeds his sinister soldiers.

Only the jump into hyperspace saves their lives as they are pursued by Imperial cruisers.

Once into hyperspace, however, no one can follow without making the proper (timely) calculations. Otherwise one can pass right thru a star or bounce too near a supernova...

If Luke could have seen into the future he might have returned to Tatooine at that instant. For during their trip thru hyperspace, the Death Star was orbiting Alderaan. The Grand Moff Tarkin threatens to blast the planet to atoms if the Princess will not give him the location of the rebels' secret base.

Since this is her home planet, she tearfully gives him the location (an old location of a base long abandoned but Moff Tarkin does not know that). It is her only hope to save her world. And her family.

But the ruthless dictator orders the planet disintegrated as a show of force and commands the Princess to watch.

But Luke knows nothing of this. During the trip, he has trained in the use of The Force, becoming so proficient that he is able to use the

light saber effectively while his eyes are blinded by a helmet.

His training is all too short.

Hyperspace is again transcended and they enter into the Alderaan system—

To find themselves in the midst of an asteroid storm!

Only the swift & skillful piloting of Han Solo & Chewy are able to save the *Millennium Falcon* from being punctured by millions of tiny particles.

Where Alderaan once orbited its sun, now there is... nothing.

Only particles.

And another ship! An Imperial fighter!

So Han Solo jams the Imperial fighter's transmission and sets out in pursuit.

Except *they* become the hunted. They're caught in a tractor beam and drawn toward a small moon.

But it's not a small moon.

It's the Death Star!

And they're pulled into its enormous docking ports!



A Tusken Raider rides aback the back of a mighty Bantha.

Chapt. 4 "Showdown in Space"

When Imperial troops board the *Millennium Falcon* they find—no one is aboard!

Our heroes hid themselves in the secret hold of the ship reserved for smuggled cargo. Only when the troops leave, satisfied that no one is aboard, do they venture forth from the safety of the hidden compartment.

Ben offers to penetrate the heart of the Death Star to turn off the tractor beam while Luke & the others gain access to the control room and aid Ben by guiding him to it.

When they reach the main control room, they learn where the tractor beam is located and Ben leaves to put it out of commission.

Then Artoo discovers that the Princess is a prisoner in the Death Star.

And she's scheduled to be executed!

Luke convinces Han Solo & Chewy that a big reward would be theirs if they rescued the Princess. Luke, of course, is not interested in a reward but Han Solo must have a profitable reason to risk his life.

And their plan *is* risky. They leave Threepio &

Artoo in the control room and, donning the masks & armor of Imperial troopers, Luke & Han lead a "captured" Chewy toward the detention center.

They look like Imperial guards taking a prisoner thru the corridors—so no one stops them. Until they reach the detention cells.

There they are discovered and must blast their way thru the guards to gain the Princess's cell.

At first she doesn't believe that she's being rescued. But when laserbeams start flashing past her head and explosions go off all around her she realizes that she is being rescued—except her rescuers hadn't thought about a plan of getting *out*, only of getting *in*.

So, the Princess, grabbing Luke's blaster, blows a hole in the garbage chute and they all leap into darkness...

They find themselves in a large room filled with garbage & muck... and the walls are beginning to close!

They'll be compressed along with the garbage! And they can't blast their way out because the beams only ricochet wildly around the small metal room.

But they are saved by Threepio & Artoo as the



Luke is down beneath the vicious attack of a Tusken!

robots order the master computer to stop the disposal walls inches before crushing our heroes.

They instruct the robots to open a pressure maintenance hatch and escape—

Ben has made his way to the tractor beam reactor by great stealth & cunning. He deactivates the beam and begins his slow & painful trek back to his companions.

Threepio & Artoo conceal themselves by the *Millennium Falcon*, awaiting their human companions.

And it is a long, long battle to the ship as they are chased relentlessly by the Imperial troops. They fight their way step by step to the ship, which offers their only escape.

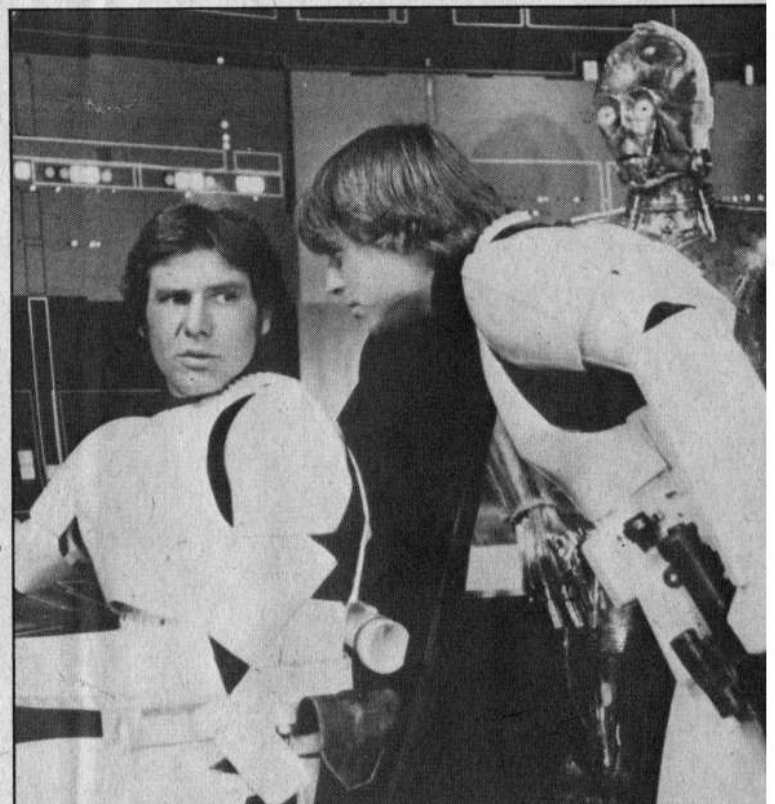
As they all meet beside the ship, there is a great commotion at the opposite end of the great dome.

Darth Vader has found his old teacher!

Their light-sabers gleaming in the artificial light of the Death Star, Ben & Darth Vader clash!

"Your powers are weak old man!" Darth Vader sneers at the aged Jedi Knight as he deals him a savage blow which nearly costs him his weapon.

"This is a fight you cannot win, Darth. If my blade finds its mark, you will cease to exist. But if you cut me down, I will only become more powerful."



"Decisions! Decisions!" thinks the Droid See Three-pio.

Vader brings his sword under Ben's guard expertly.

"Not this time . . . I am the master now."

As the light-saber cuts thru Ben's body his cloak falls to the floor. But Ben is not in it! He's vanished!

Luke & the others see Ben's death. There's nothing they can do, so the pirate starship speeds away from the Death Star docking bay and disappears into the vastness of outer space.

But they haven't escaped yet.

A terrific battle begins in the void as Chewy maneuvers the ship and makes the calculations into hyperspace.

Han Solo & Luke man the laser cannons mounted in large rotating turrets on either side of the ship.

Imperial tie fighters race overhead & away into the blackness of space, firing with deadly accuracy at the fleeing ship.

Han Solo's gunport flashes as he fires at the Imperial ship. Luke's aim is deadly.

One by one the ships are destroyed and the *Millennium Falcon* speeds to safety.

Little do they know, however, that they are *allowed* to escape. Aboard the Death Star evil Imperial eyes watch the signals from the homing beacon secured aboard the "escaped" ship.

They are tracked directly to the emerald-green fourth moon of Yavin—the real base of the rebels!

Hidden in an ancient temple shrouded in eerie green mist, the rebels receive their Princess and the plans inside Artoo Detoo with great joy.

Their hopes had been at their lowest since the Rebellion began but now they once again believe



**Fabulous reptilian
steed stands Storm-
trooper in good
stead.**

that evil might perish and good triumph thruout the universe.

Except that the Death Star has completed its hyperspace transition and is materializing on the opposite side of the planet Yavin. Hidden from direct gunfire but slowly approaching... to blast the rebel base out of existence.

The rebels learn the Death Star's defenses are designed around direct large-scale assault. A small one-man fighter should be able to penetrate its defense screen. A small thermal exhaust port right below the main port hides an unshielded shaft that runs directly into the reactor system.

A direct hit will set up a chain reaction that will destroy the station.

A lone pilot might insure the freedom of the galaxy!

The pilots man their planes—all but Han Solo & Chewy. They take their reward aboard their ship and leave the rebels to fight their near hopeless battle alone. Luke is bitterly disappointed. He thought Han & Chewy were his friends.

But it looks like money is Han Solo's only friend.

The sleek rebel fighters take off, deploy in squadrons and attack the Death Star.

The first squadron levels off in a deep trench and skims the surface to the tiny shaft. The tar-

get is only 2 meters across. Only a precise hit can get into the reactor system. But only one ship is able to make the shot—

And it misses.

The heavy guns on the Death Star are set for large-scale invasions. So they do little damage to the tiny rebel ships.

Explosions pockmark the surface of the Death Star, causing havoc within the battle station.

Then, silhouetted against the rim lights of the Death Star horizon, 4 terrible Imperial tie fighters lead by Darth Vader dive on the rebel ships.

Luke zeroes in on a fighter, lines it up on the computer readout and the tie ship explodes in a mass of flames.

Again & again the young rebel pilots are blown to oblivion and spiral down toward the Death Star or hurtle in fragments into the vastness of outer space.

But the rebel pilots are also deadly accurate marksmen.

And they take their toll of the enemy ships.

Finally it comes down to Luke's squadron of 3 ships and the 3 enemy fighters led by Darth Vader.

Luke begins his attack run.

He has to struggle with one of his controls, which seems to be malfunctioning.

Artoo Detoo, who has accompanied Luke, tries to adjust the fluctuating control.

Luke signals his accompanying fighters to handle the Imperial ships while he tries to knock out the reactor.





Chewbacca & Han Solo hurl defi at the enemy!



The brave princess (Carrie Fisher) defends herself aboard her Rebel Blockade Runner.

Torpedoes away! But the torpedoes explode harmlessly to one side.

And Darth Vader & his fighters are above Luke, waiting...

Luke & his men split up.

Darth Vader zeroes in on Luke.

Closing.

Closing.

Second by second, while the ships dogfight, the Death Star comes within range of Yavin.

The dark lord's finger ready to press the fatal button...

Suddenly, Luke seems to hear Ben's voice reassuring him.

Luke's 2 wingmen try to cover for him but one almost instantly bursts into a million flaming fragments and scatters across the surface of the battle station.

The 3 tie fighters hold tight behind the rebel fighters. Darth Vader signals his men to take the other rebel ship.

Luke's wingman is damaged and must abort his mission. Luke is alone.

With Darth Vader closing rapidly behind him.

Closer...

Luke is hit! Artoo is engulfed in a burst of flak, leaving a smoking shell of twisted metal where little Artoo Detoo once stood.

Then there is a laser-bolt burst and one of Darth Vader's wingmen is blasted to atoms!

Out of the sun charges Han Solo in the *Mil-*



The Good Guys returning from the Final Battle.

lennium Falcon, heading straight for the tie ships!

As Han Solo swoops over the tie ships, causing Darth Vader's wingman to peel off to avoid a collision, Darth Vader is hit! His ship explodes and starts spinning out of control into deep space.

"You're all clear, kid. Now blow this thing so we can go home," comes Han's calm voice over Luke's intercom.

As Luke smiles and sights in on the computer-targeting device, he seems to hear Ben's voice again: "Luke... trust me."

A grim determination sweeps across the young man's face as he closes his eyes and starts to feel The Force thru his body.

Luke's hand switches the computer-targeting to manual and pushed the button.

The torpedoes shoot toward the Death Star surface. They do not explode. They simply vanish...

Into the battle station!

Luke rises high above the Death Star racing away as his ship shudders and is engulfed in flames & smoke from the exploding battle station!

The Death Star supernovas in the sky.

Somewhere, still spinning out of control, Darth Vader sees the battle station destroyed...

The *Millennium Falcon* and the remnants of

the rebel forces return to Yavin.

Luke is praised & congratulated.

Han Solo & Chewy are cheered.

But Threepio is worried, if robots can be said to worry. Artoo? How is little Artoo?

"Sir, if any of my circuits or gears will help repair him, I'll gladly donate them," offers Threepio.

Later, Luke, Han & Chewbacca enter the huge ruins of the main temple. Hundreds of troops are lined up in military rows.

And the beautiful Princess Organa bestows upon each of them the medal of valor.

From one side of the temple marches a shiny, repaired & fully-operating Artoo Detoo.

The heroes face the assembled troops, who deafen the halls with their cheers of admiration. They have survived the Star Wars with flying colors. The stars now are in their eyes and the eyes of the Princess.

EPILOG

Most of all, the stars are in the eyes & the hearts of the universally dazed audiences.

If you have enjoyed this Filmbook you will want to read the complete 220-page novel by George Lucas himself, with 28 colorfotos, published by Ballantine paperbacks. You can order this book, plus other STAR WARS items, by mail. See Page 49 of this issue.

THE AMAZING



The Mutt & Jeff of the Mechanical Man Set: R2-D2 (right) & C-3PO (left), mechano-stars of STAR WARS.

STAR WARS ROBOTS

great gort, they're almost human!

ENJOYED A DROID LATELY? Then obviously you've seen STAR WARS. And been enchanted by that Laurel & Hardy team of automatons, C-3PO (Threepio for short) & R2-D2 (Artoo Detoo).

Inside that 50-pound Capekian suit of "armor," the shining "skin" of Threepio, was 31-year-old English actor Anthony Daniels.

It is questionable if Lon Chaney Sr., with his heavy hump & steel braces to portray Quasimodo in *THE HUNCHBACK OF NOTRE DAME*; or Chaney's son as Kharis, wrapped in the gauze of the Mummy and soaked with liquefied Fuller's earth, sweat pouring from his pores; or Boris Karloff laboring under the Kleig lights as the Frankenstein monster;—it is questionable if any of these greats of the past ever suffered more for their art than Anthony

Daniels was required to for his role as Threepio.

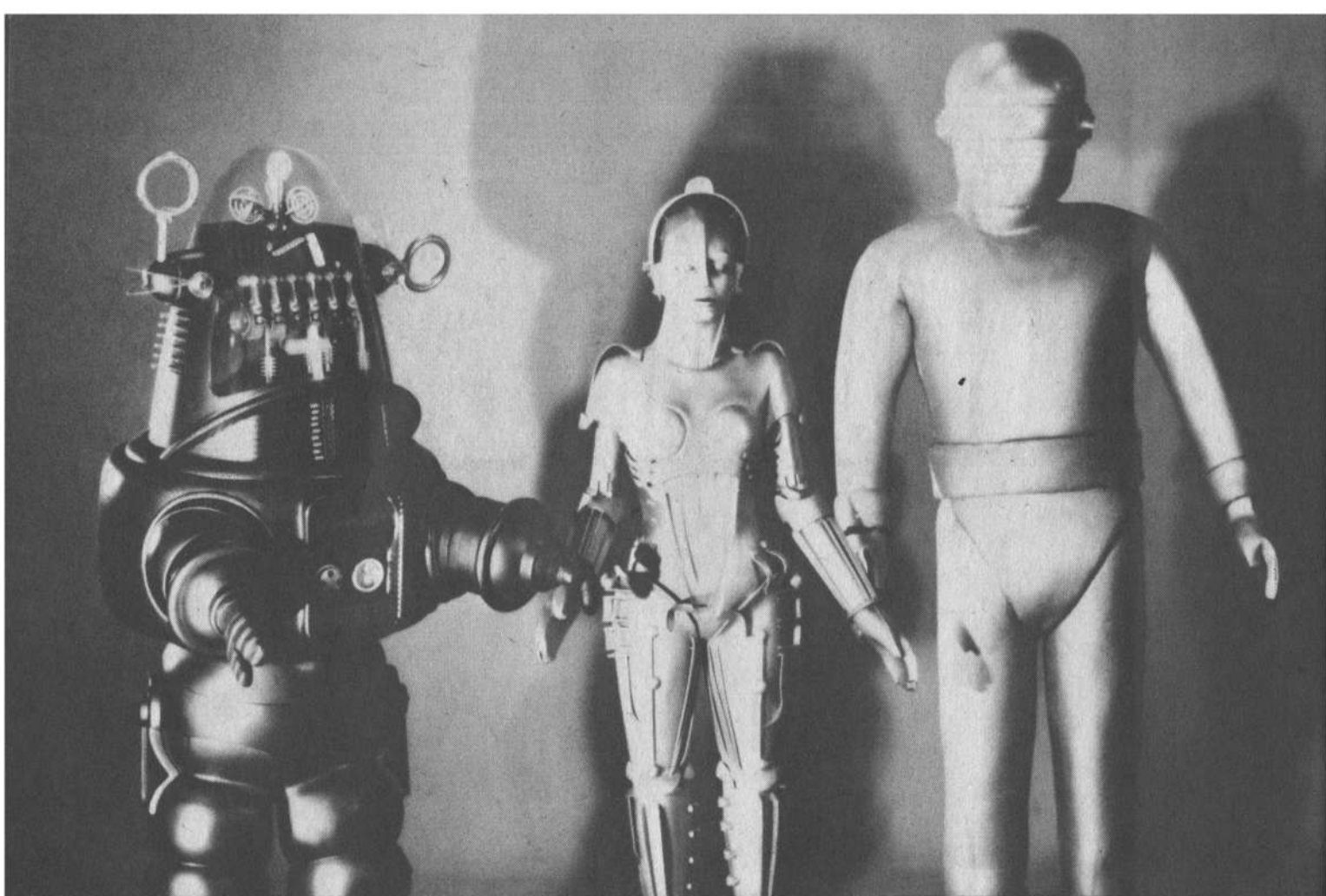
The "costume" consisted of vacuform plastic & vulcanized rubber, fiberglass and a mixture of metals, steel & aluminum.

Weight of the gear: half a hundred pounds.

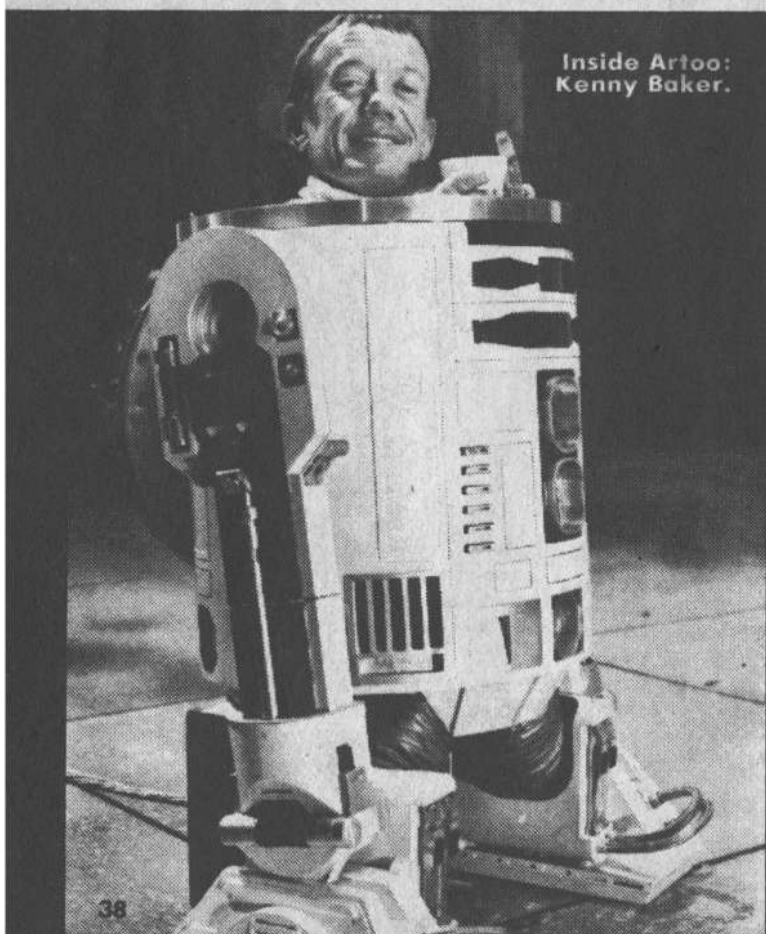
Criminals confined in "solitary" or prisoners on Devil's Island thrust into hell-holes may scarcely have been more uncomfortable.

"Sometimes they forgot there was a human being inside Threepio," Daniels told Aljean Harmetz, a friend of *FM*'s editor. "It didn't occur to them that, like the rest of the cast, I required food & drink!"

Asked how it felt to be shut up for hours at a time in the metallic body of C-3PO, actor Daniels declared that he wouldn't envy the life of a Droid... even if he could



Two Kings & A Queen: Robby ... Ultima ... Gort. Recreated from the originals by the genius of William Malone. (Robert Short assisted on the reconstruction of the Metropolis Robotrix, on which 600 hours were expended. It is now the centerpiece of the Ackermuseum of Imaginative Memorabilia.)



**Inside Artoo:
Kenny Baker.**

get drunk on highgrade oil occasionally or have a bubble bath in the best petroleum products.

the phantom of the space opera

"It was ghostly," he said. "Not to mention ghastly. I'd be standing next to one of my fellow players but I couldn't see him or her because, you see, I couldn't turn my head more than 20 degrees in either direction. It was tunnel vision with a vengeance. Like some people imagine death to be: a phantom among the living but unable to communicate with the world left behind."

3 persons deserve credit for the design of C-3PO:

Ralph McQuarrie, production illustrator for STAR WARS.

Norman Reynolds, Art Director.

And (the lady's touch) talented sculptress Liz Moore.

As an aside, in the last year of his life I asked Fritz Lang, the director of METROPOLIS, who had dreamed up the design of the fabulous robotrix that graced the film. The feminine automaton that he personally referred to as "the false Maria." In the novel the inventor Rotwang, thru the voice of the novelist Thea von Harbou, calls the robotrix Futura. And, a moment later, Parody. In the subtitles of one screen version she is called Parody; in another, Efficiency.



Gesticulating Jawas, the cowled scavengers of the sandworld Tatooine, dicker over the price of a couple of servomechanisms—one of which is R2-D2. This sequence is one of the various comic reliefs in STAR WARS, which is fun as well as frantic action & fabulous special effects.

From the initials of the Studio that brought her to life—UFA—the Universum Film Aktien-gesellschaft—the Universal Film Association—I formulated my own name for her:

**ULTIMA
FUTURA
AUTOMATON**

I asked Fritz Lang who first envisioned the Metropolis Robotrix on paper and he replied: "I did."

enter: artoo detoo

Threepio is only half the show as far as the robots go. Droids, as they are called in STAR WARS—sci-fi shorthand for "androids."

The other outstanding mechanicharacter is R2-D2.

I think that no one would deny that Huey & Dewey, the drones with personality in SILENT RUNNING, were the inspiration for Artoo Detoo. (And by the way, in the world of indexed numbers that was foreseen for 1980 back in 1930's trip-to-Mars scientifilm JUST IMAGINE, Maureen O'Sullivan was known as LN-18 and

there were such other characters as J-21, RT-42, Single-O... and the pet dog, K-9!)

In the words of *New York Post* Entertainment feature writer Robert Kerwin, "For R-2 they recruited 3'8" Kenny Baker and built a little machine model—which is a cross between a fireplug & vacuum cleaner—fitted it with lights & dials & suction legs and poured Baker into it. R-2 comes off as a squat cuddly fellow who burps & chirps, whistles & tweets."

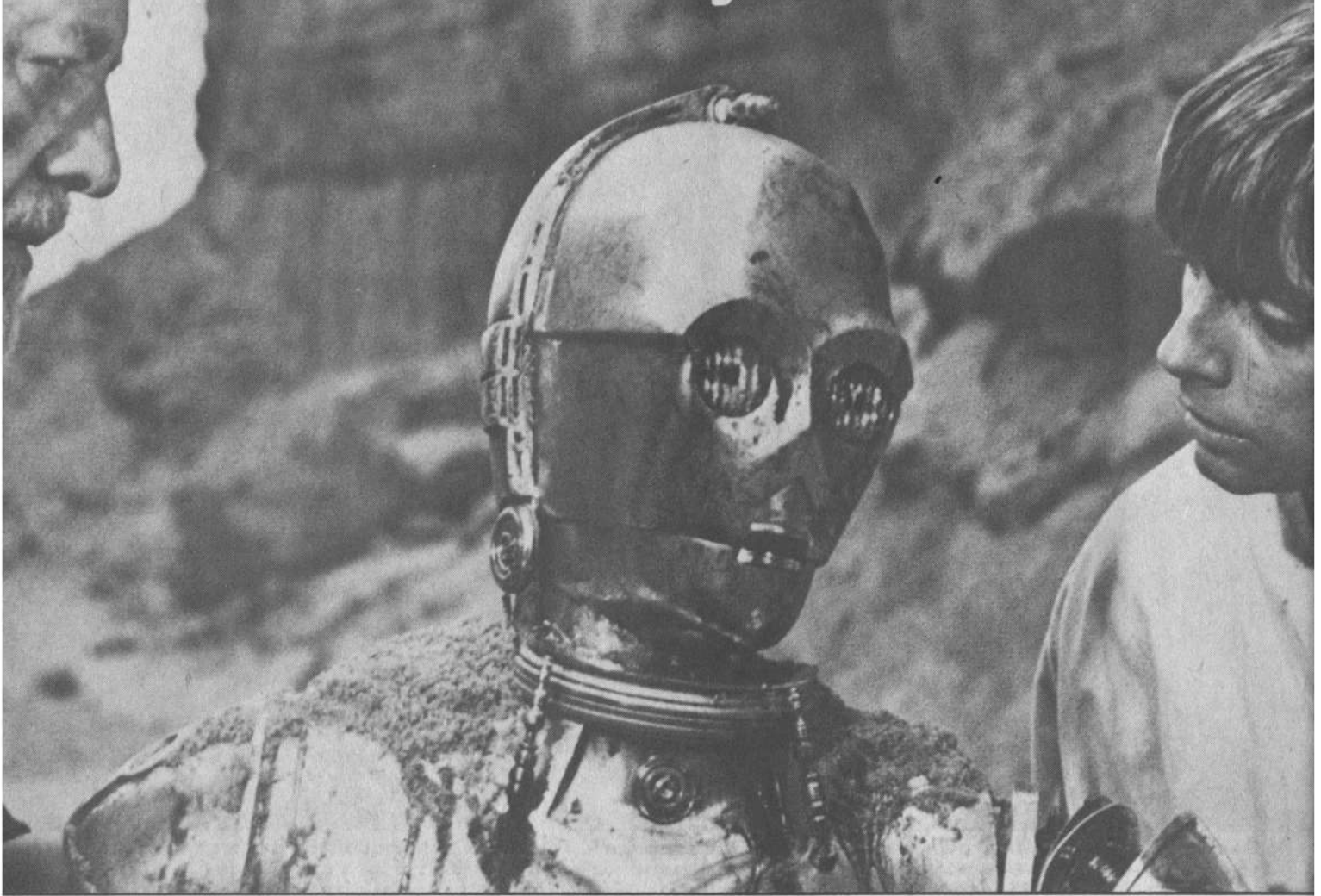
TWO THREEPY PEOPLE

Some see Threepio as a humanoid Bud Abbott and Artoo as a latterday Lou Costello disguised in metal.

Newsweek sees the pair as "a gold-encased humanoid with an endearingly prissy English accent" & "a kind of blue-collar robot shaped like Yogi Berra, who speaks in an eloquent blend of Tarzan's chimp & Long John Silver's parrot."

Aljean Harmetz sees C-3PO "like an upright gold crustacean, first seen scuttling across the desert of a mediocre planet, worrying about being lost & Godforsaken and getting sand in his

"Don't cry—You'll rust!"



Immaculate robot C-3PO is upset by having been dirtied up. Ben Kenobi & Luke Skywalker try to soothe his jangled wires (er, nerves).



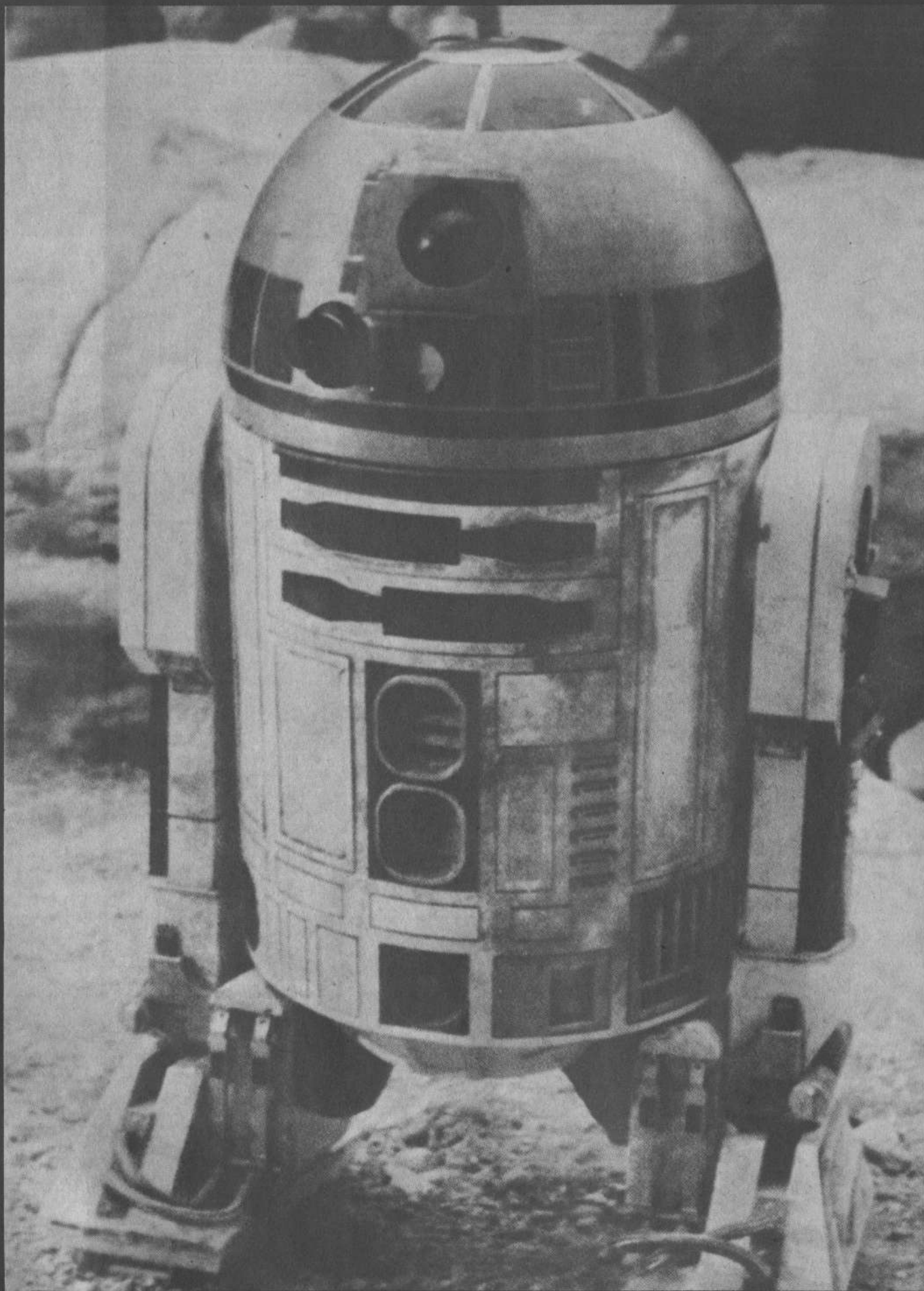
The Jawas, junkmen of the Tatooine desert, cart off Artoo Detoo.

machinery." (One wonders which God is regarded by robots as the true one—Karel Capek or Isaac Asimov? Not to overlook, in the pantheon of droidic deities, Ray Cummings, Jack Williamson, Eando Binder, Edmond Hamilton et al.)

Ben Burtt was the voice of Artoo—snoring, snorting, making Bronx cheers, coughing, contorting the human vocal chords as they had perhaps never been contorted before. To this conglomeration of sounds were added the electronic tones of a music synthesizer, the noise of dry ice being scraped against metal... in short, anything that worked to make a twonky-like servomechanism believable. Sighs meant fright; eeks, information; excited whistles, expressions for emotional situations.

Tony Daniels was the voice of C-3PO.

They contributed so much to the entertainment value of STAR WARS that we're sure one day statues will be erected to the memories of C-3PO & R2-D2 in Droid City, capital of Capekia. In fact, we'd bet our bottom kopeck on it.



Those honks & hisses ain't love & kisses. What Artoo Detoo is saying, translated from Droidian, is: "Don't metal with my pal Threepio or you'll get a bust in the kisser, buster!"

has it topped YOUR favorite?

“The Best Science Fiction Film ever Made!”

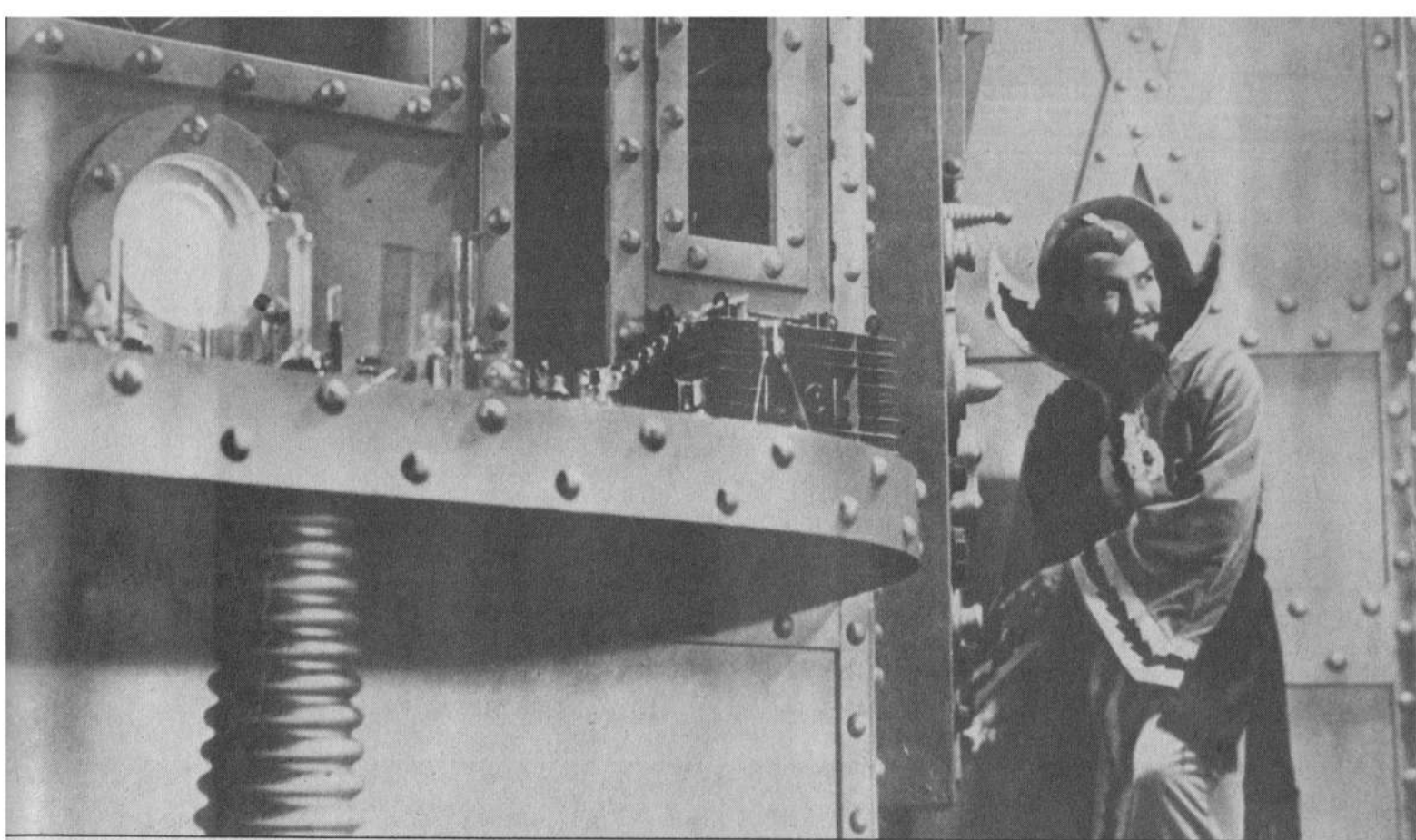
THERE ARE VOICES thruout the land acclaiming STAR WARS as the greatest scientifilm ever made. Is yours one of them? To help you make up your mind, your editor, who began seeing imagi-movies at the age of 5-1/2 in 1922 (ONE GLORIOUS DAY played that year and SIEGFRIED, HUNCHBACK OF NOTRE DAME, Chaney's BLIND BARGAIN and others were all around the next)—your editor will remind you of some of the competition of the past.

To begin with, we'll rule out KING KONG (1933) and FRANKENSTEIN (1931), two favorites on every fan's list; they're in a class by themselves, among the Untouchables of all time. The pictures we mean—the ones you'll want to run thru your memory again to decide how STAR WARS stacks up against them—are basically the big space & time spectacles.

Let's begin with:

FORBIDDEN PLANET (1956)

Altair IV.
Robby the Robot.
The astronauts of 2200 AD in their snappy



Ming the Merciless. Thru his machinations—and his mighty machinery—he hopes to destroy FLASH GORDON and conquer the universe! The Darth Vader of any earlier day.

uniforms aboard their imposing spacecraft.

The fabulous inventions of the incredible Krell, that super race long dead (2,000,000 years).

Double moons in a green sky.

An electronic blaster vaporizing an attacking tiger in midair.

The clawprints of the invisible demon.

The materialization of the ravaging personification of evil: the creature from the Id.

The mighty mechanical marvels of the genius, Morbius.

The canyon-deep interiors of alien architecture.

The treat for the ears (the electronic tonalities).

The Forbidden Planet finally exploding in fiery inferno of incandescent pyrotechnics.

THINGS TO COME (1936)

Your editor no longer knows which of the 2 great "future history" films—**THINGS TO COME** or **METROPOLIS**—he's seen more times. Both of them about 50.

Wells' visionary masterpiece depicted World War 3 lasting more than a quarter of a century, beginning with the bombing of the battleship *Dinosaur*, followed by clouds of killer planes attacking Everytown and bringing a worldwide end to civilization.

Except for that little oasis of science & sanity in Basra, where the inventors & philosophers & technicians of the Old Age prepared for the New.

The colossal sky craft, great ebon aerial har-

bingers of Peace.

The tearing out of the eternal hills with mighty molecular mole-machines carving out caverns for the construction of the Brave New Subterranean World.

The great white wonderful Utopia of 2036—with an undercurrent of dystopian dissent.

The gigantic public television screens.

The wrist-radios, so far ahead of their time in 1936... The glassite furniture... The torpedo-like helicar... The Space Gun... The moonshot... The super-telescope.

And the thrilling musical score & quotable dialog indelibly impressed on a generation's brains: "It is this—or that. ALL the Universe or nothing. Which shall it be?"

FANTASTIC VOYAGE (1966)

I liked this one so much I bought a block of 55 tickets (at the same Grauman's Chinese Theater on Hollywood Blvd. where **STAR WARS** opened) to treat all my hi-fi sci-fi friends around town.

The submicroscopic submarine *Proteus*.

The incredible shrinking men (plus Raquel Welch. Unbelievable that anyone would shrink from her!)

The frightening phagocytes... The amazing sights of the magnified leucocytes... Afloat in the bloodstream.

The bewildering complexity of the human brain.



BUCK ROGERS (Buster Crabbe) & Friends. The fate of the 25th Century depends on their outwitting Killer Kane & cohorts. Shades of the Stormtroopers!

The sound of thunder in the eardrum.
The "cast of millions"—from corpuscles to antibodies.

One West Coast critic called it "The most amazing science fiction film ever conceived."

BUCK ROGERS (1939)

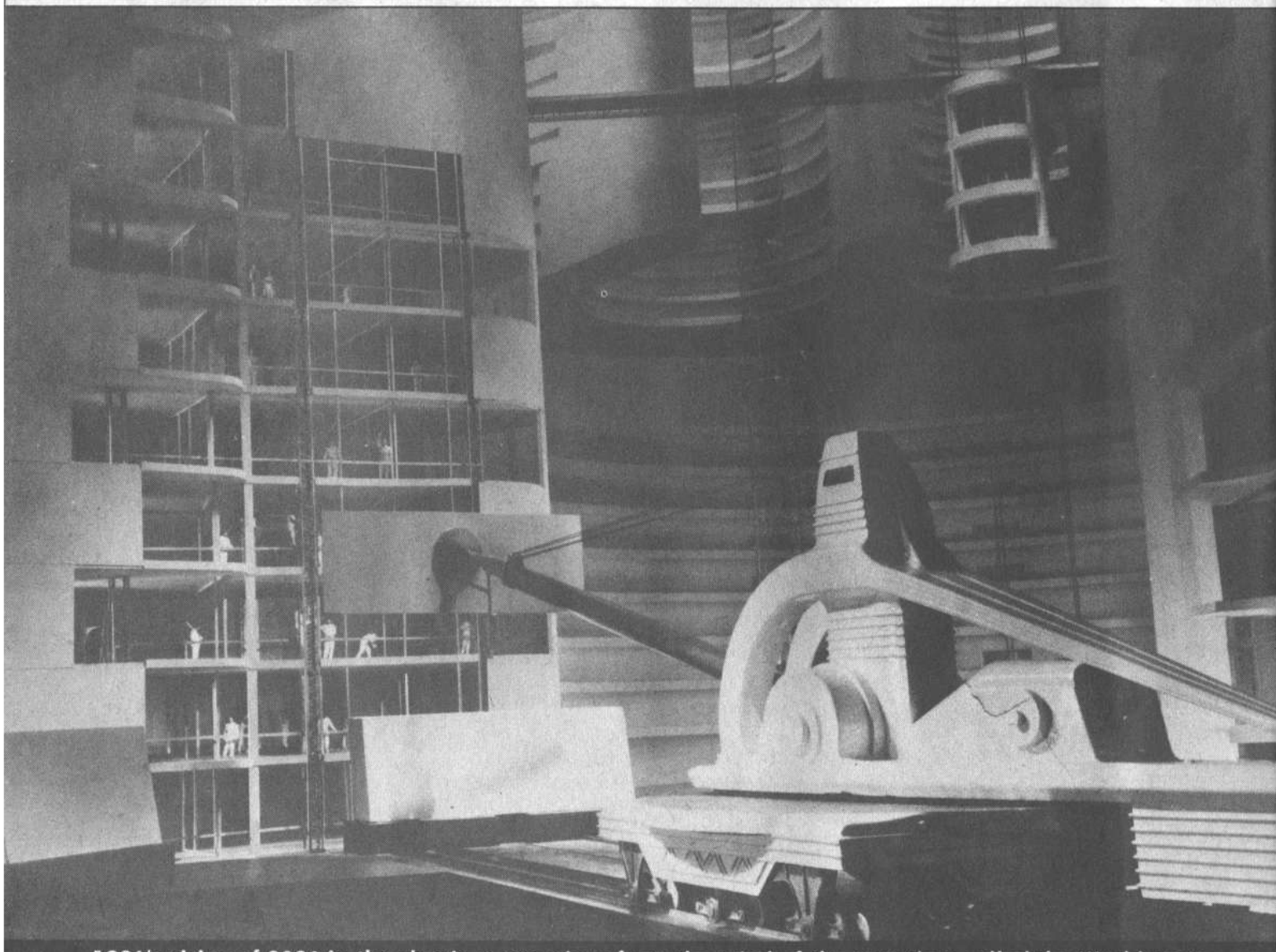
Marvels of the 25th Century as only the old-time Universal serials envisioned them.

The rocket guns, models of which you could once buy thru the mail for 50¢—*postpaid!* To-day the postage alone would be more than 50¢ ... and the gun is a collectors' item that you'd be lucky to find for \$100!

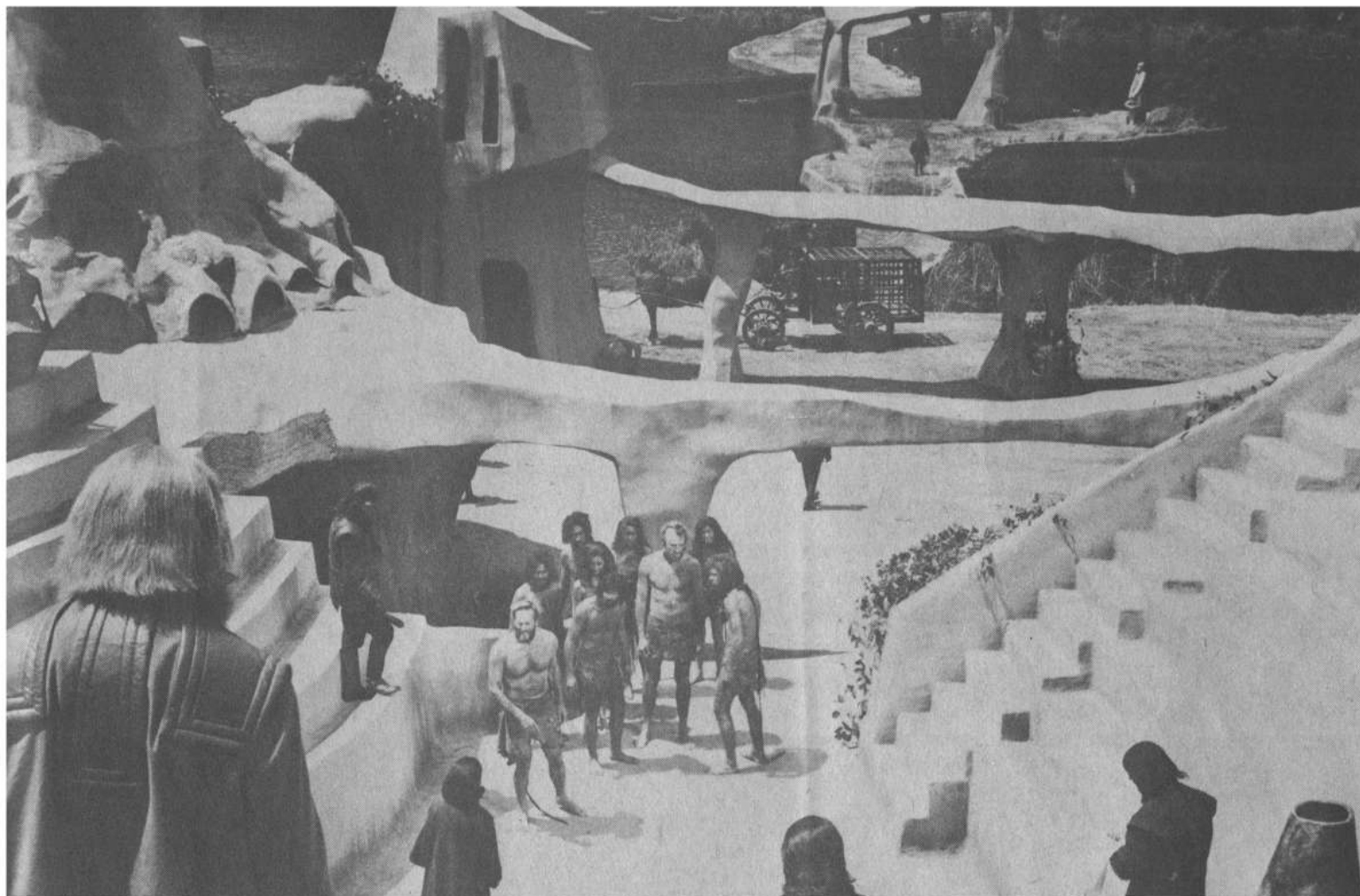
The huge circular telescreens ... The thought-transference helmets.

The strictly-from-Strickfaden futuristic machinery & gadgetry ... The Disintegrator Cannon ... The dematerialization machine ... The famous Flying Belt.

The melting-faced men ... the mechanical man ... shall we see their like again in a new TV series based on BUCK ROGERS?



1936's vision of 2026 in the classic masterpiece from the mind of the man they called the World Brain. THINGS TO COME. What would HG Wells have thought of STAR WARS?



The unusual architecture of Ape City, USA, at that future date when the simian race rules humanity's once proud planet.

THE MYSTERIANS (1957)

The Japanese entry into the space opera race. An alien race, its planet destroyed, intent on taking over Earth.

The Giant Robot, a metal monster from the asteroid belt between Mars & Jupiter.

The Gamma Rays, that melt tanks & armament like Gort's eye-beam in *THE DAY THE EARTH STOOD STILL*.

Entire cities destroyed by flash flood & artificial earthquake... Rockets vs. flying saucers... Electronic war in outer space.

All presented on a gargantuan scale in garish colors by the Japanese genius, Inoshiro Honda (of *GODZILLA*, *RODAN*, *MOTHR* fame).

2001: A SPACE ODYSSEY (1968)

The Arthur C. Clarke spectacular that they called "the ultimate trip."

Now nearly 10 years in our past but still a major miracle of the future.

Few will contest that "2001" paved the way for *SILENT RUNNING* and, ultimately, *STAR WARS*.

"Dazzling... spectacular... breathtaking... fantastic" it was called at the time. Critic Mary Knoblauch succinctly summed up the sentiments

to come with: "Some will call it the best movie of the year. Some people will hate it. And everybody will argue about what it means."

But nobody argued about:

The majesty of the Black Monolith.

The amazingly realistic Dawn Men.

Hal, the ultra-intelligent computer with a personality.

The weightless space stewardess, magically climbing circular walls of velcro and walking off-camera upside-down.

The hibernation coffins.

The glory of star-studded velvet-black space (with the Blue Danube Waltz substituting for the Music of the Spheres).

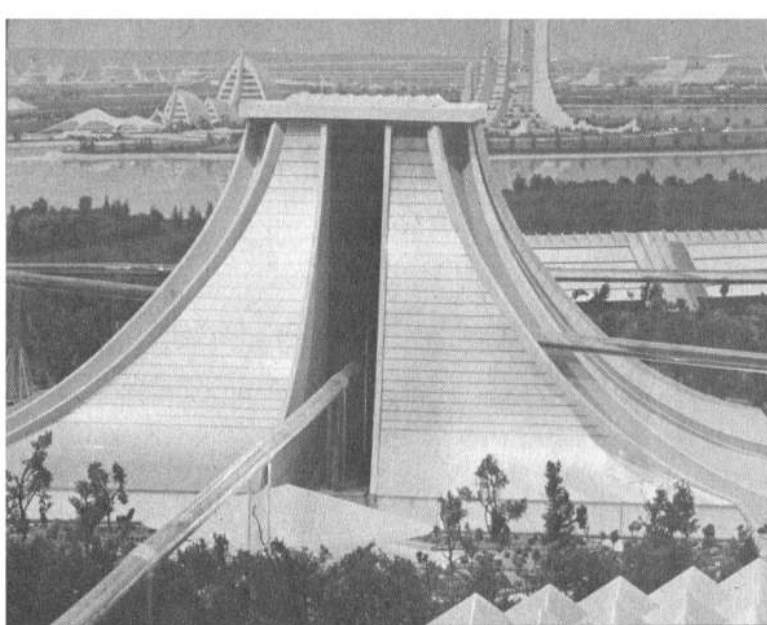
The indescribable light-show that staggered the senses as we were magnetically drawn thru the Space-Time Gate into a realm of supra-dimensional mind-marveling magnificence, a visual feast of sights & sounds almost outside the bounds of human comprehension.

SILENT RUNNING (1971)

The successor to "2001." Correction: in the words of the film's director, special fx whiz (read wizard) Douglas Trumbull, "as a corrective to *SPACE ODYSSEY*."

Huey & Dewey (and ill-fated Louie).

The gigantic geodesic domeships.



Last year's vision of the 23d Century. LOGAN'S RUN.
The world of **STAR WARS** lies in another time, another place.

The rings of Saturn.

"The models are wondrous & the trickeries are astounding. Indeed the joy is in the machinery. The toggles, the monitors & the waddling drones"—Critic Charles Champlin.

BARBARELLA (1968)

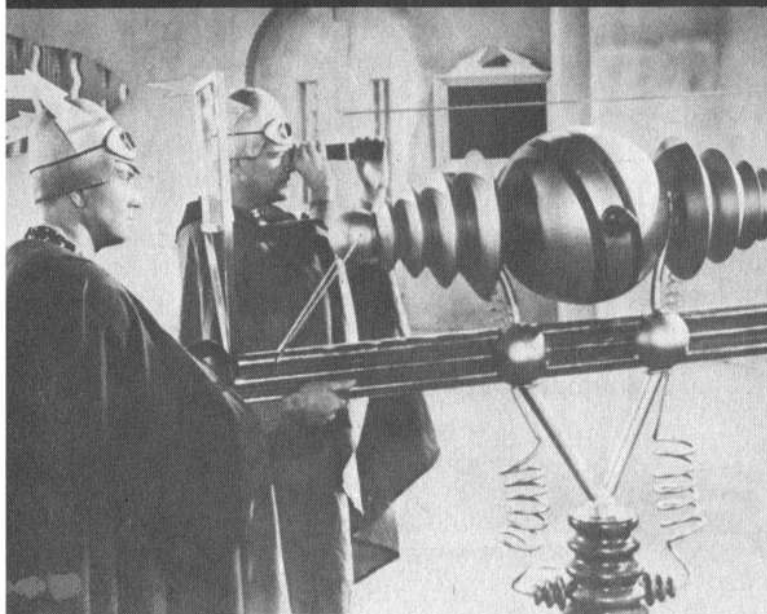
The unimaginably distant year 40,000 AD.
Pygar, the blind angel, with his 8-foot wing span.

The shark-toothed killer Doll Droids.

The bizarre labyrinthian city beneath Sogo.

Gadgetry such as Barbarella's mercury-gyro-wrist-compass.

The living lake of Mathmos... The Ultimate Experience Machine... The Final Weapon—the Positronic Ray.



Ray Cannon of the FLASH GORDON canon. Compare with the laser cannons of STAR WARS.

The Black Queen... Stomoxys... Glossina
... Capt. Sun & Capt. Moon... The Suicide Girl
... et al.

WAR OF THE WORLDS (1952)

After viewing the preview of this picture I sent George Pal a bill for an oxygen mask, informing him that I had been so absorbed by the picture that I had forgotten to breathe for over an hour & a half.

Remember the Tour of the Solar System that opened the film via the enchanted paintbrush of maestro Chesley Bonestell? The mesmeric voice of Sir Cedric Hardwicke relating of how those cool passionless super-intelligences of the Red Planet cast envious eyes upon our water world... and calculatingly drew their plans against us?

Remember the destruction of Rome, the fall of the Eiffel Tower, the evacuation of Tokyo, the destruction of Los Angeles' City Hall?

The Martian war machines, those gravity-defying aerial stingrays with their death-dealing rays that caused panic & carnage in Southern California.

FLASH GORDON **FLASH GORDON'S TRIP TO MARS** **FLASH GORDON CONQUERS THE** **UNIVERSE**

The 3 Buster Crabbe serials.

Featuring almost most marvels than the human mind can remember:

The Sharkmen of the Underwater Kingdom.

The Tree Men of Mars.

The Octosac... the Gocko... the Clay Men.

The Hydrocyle, Spaceograph, Gyroships, Nitrogen Ray Machine.

The Lion Men, Hawk Men, Monkey Men.

The City in the Sky... The Bridge of Light.

The invisibility ray... the tigrans... the fire dragons... the zebra-striped bears...

The magic of Azura!

LOGAN'S RUN (1976)

The film before **STAR WARS** freshest in our memories.

The 23d Century: Maze-cars... Hallucimills... The New You Shops.

"Box"—half man, half machine... His ice sculptures.

The Sandman guns with homer bullets.

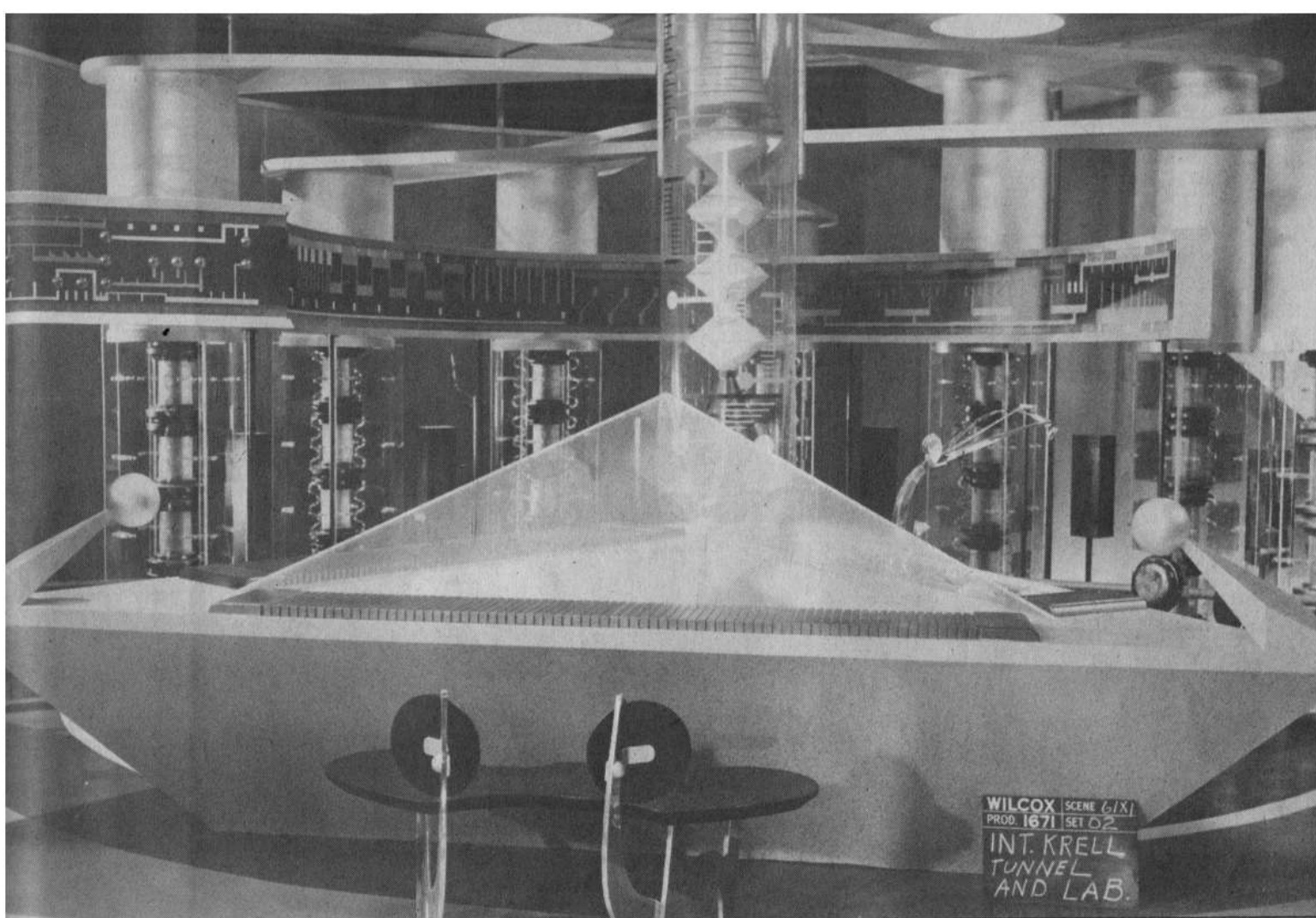
The Domed City.

The crystal life-clocks imbedded in the palm.

The soaring ritual of "renewal" in the Carousel on Lastday.

THE TIME MACHINE (1960)

With HG Wells, Geo. Pal & Wm. Tuttle as guides, we smashed the Time Barrier and spiral-



The Incredible Krell Laboratory of Altair-4, THE FORBIDDEN PLANET.

ed thru the 4th Dimension, helixed into the year 802,701!

There was the fabulous Time Machine itself
... the vision of World War 3 and Atomigeddon
... The Earth engulfed by lava.

The Sphinx of Far Futurity ... and the shuddersome portent of its siren wail.

The green-faced, luminous-eyed semi-human Morlocks—our cannibalistic descendants of the future Carnivorous Age.

The “talking” rings—records of voices of the past, revealing the history of the war that lasted 326 years!

PLANET OF THE APES (1968)

So popular it spawned 4 sequels & a TV series.

The realistic spaceship.

The mummified astronaut.

The convincing makeup of the simianoids.

The Ape City architecture.

The Statue of Liberty climax.

THIS ISLAND EARTH (1954)

The Interociter.

The impressive high-domed aliens.



Astronaut & one of those amazing computer grids in SILENT RUNNING, a film in the running in the STAR WARS sweepstakes.



The Metaluna Mutant of **THIS ISLAND EARTH** scares himself as he sees his reflection in a mirror. No reflection on the aliens of **STAR WARS**—which did you think better?



Yvette Mimieux at the mercy of a far future cannibal (make by Wm. Tuttle), one of the memorable creations of **THE TIME MACHINE** that you will want to compare with the creatures of **STAR WARS**.

The conversion tubes.
The Metaluna mutant.
The war with Zahgon . . . the guided-meteoroid missiles . . . the demolition rays.
The splended saucer ship.

METROPOLIS (1926)

Soundless, it speaks across half a century.
The incredible Super City of 60 million.
The Massive Underground Machinery of Mo-
loch.
The Human Clocks . . . the futuristicars . . . the
Tower of Babel . . . the Great Stadium . . . the
Old Dark House of the anachronistically al-
chemical genius.

Rotwang!—and the dazzling electro-laboratory
sequence depicting the fleshing of the supernal
robotrix.

The Fever Dream of the 7 Deadly Sins.
The Destruction of the Machines.
Metropolis Goes Mad at Midnight.
The submergence of the subterranean city.
The flames consume the Metal Maiden.

!METROPOLIS!

* * * * *

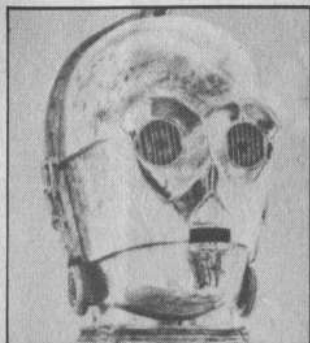
Considering the foregoing famous films—
plus any particular futuristic favorite of your
own choosing—how did **STAR WARS** stack up
for you?

END

STAR WARS MAIL ORDER STORE

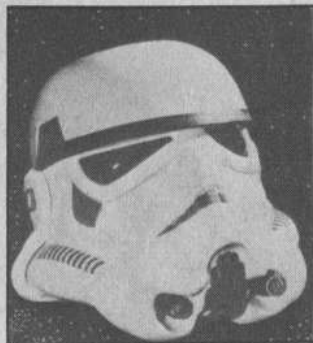
SPECTACULAR WHOLE HEAD STAR WARS MASKS

C-3 PO MASK



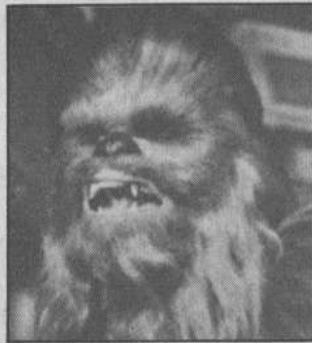
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STORMTROOPER MASK



STORMTROOPER MASK! Gleaming white helmet of a soldier of the empire! #25006/\$34.95

CHEWBACCA MASK



CHEWBACCA MASK! Realistic looking over-the-head golden-furred Wookiee mask! #25007/\$34.95

DARTH VADER MASK



DARTH VADER MASK! Shining black rubber full-helmet/mask of the evil Jedi! #25008/\$34.95



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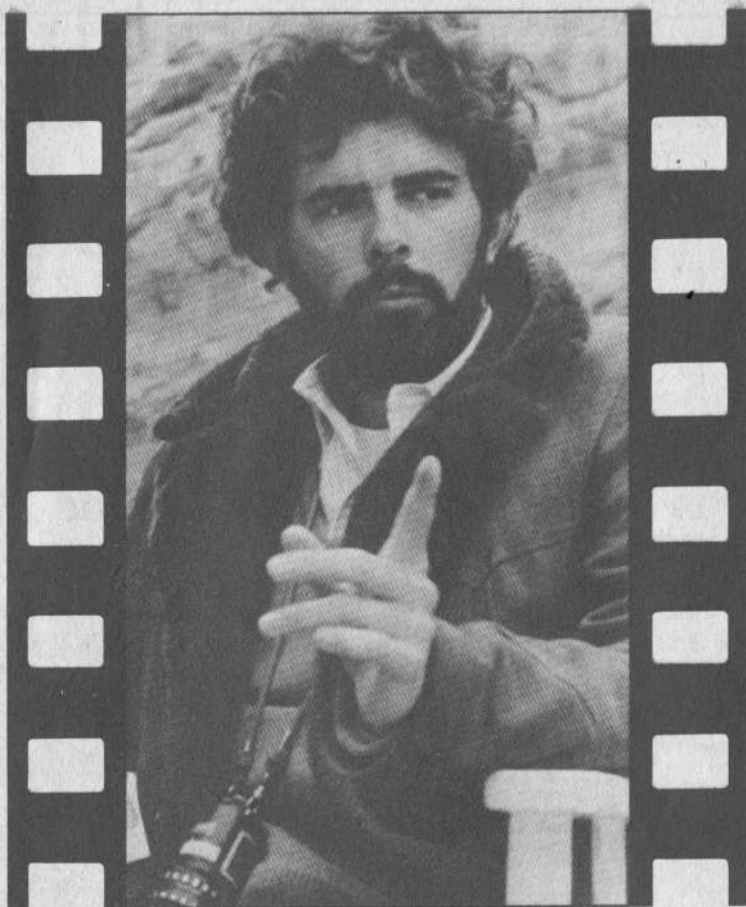
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GEORGE LUCAS OUR HERO

The term "our hero" is not applied lightly. George Lucas has given us 5 or 6 years of his life . . . to produce a picture that will be talked about during our lifetime and beyond.

Someone asked me, within the first week after STAR WARS burst on an astonished world, what I thought of it. "You're the expert," they said. I replied, "Well, it made me just one more kid again in the audience. My Sense of Wonder has never died in the 50 years I've been a science fiction fan but STAR WARS sure fanned the old flames of enthusiasm.

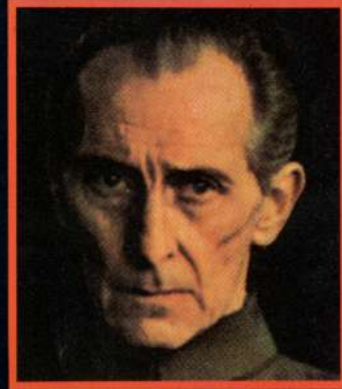
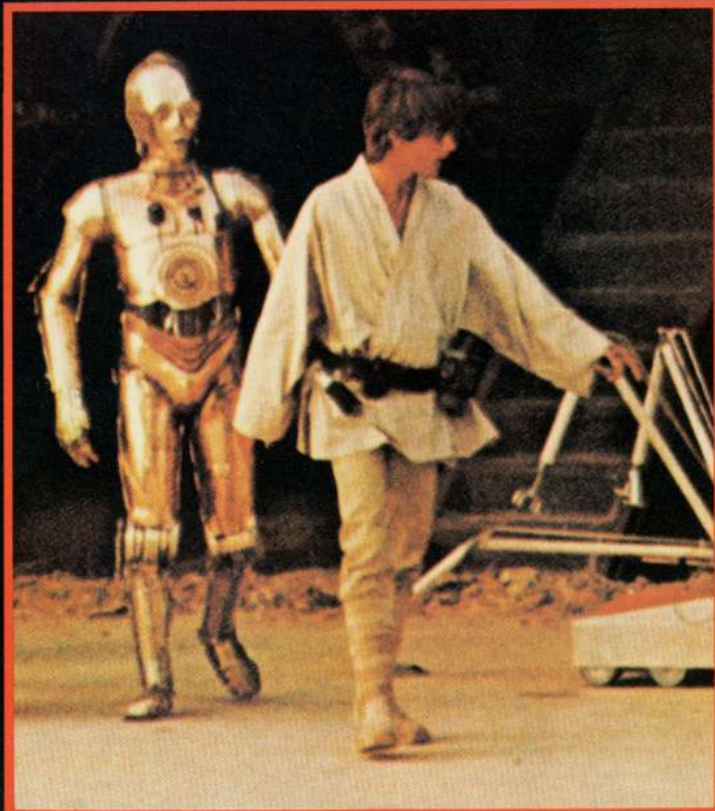
When it is reported in the press that the President of the United States pouted because his daughter Amy had a birthday party and invited her friends to see STAR WARS and he didn't get an invitation, you know you've done something right.

George Lucas: in my judgment you deserve a hundred Academy Award Oscars. Let Chewy or Threepio carry 'em all for you.

The Force bless & preserve you!

FORREST J
ACKERMAN

STAR WARS



ALL-STAR CAST

**SPECIAL ISSUE
ON**

STAR WARS

**THE CLASSIC
SPACE-FANTASY
MOVIE OF
OUR TIME!**

